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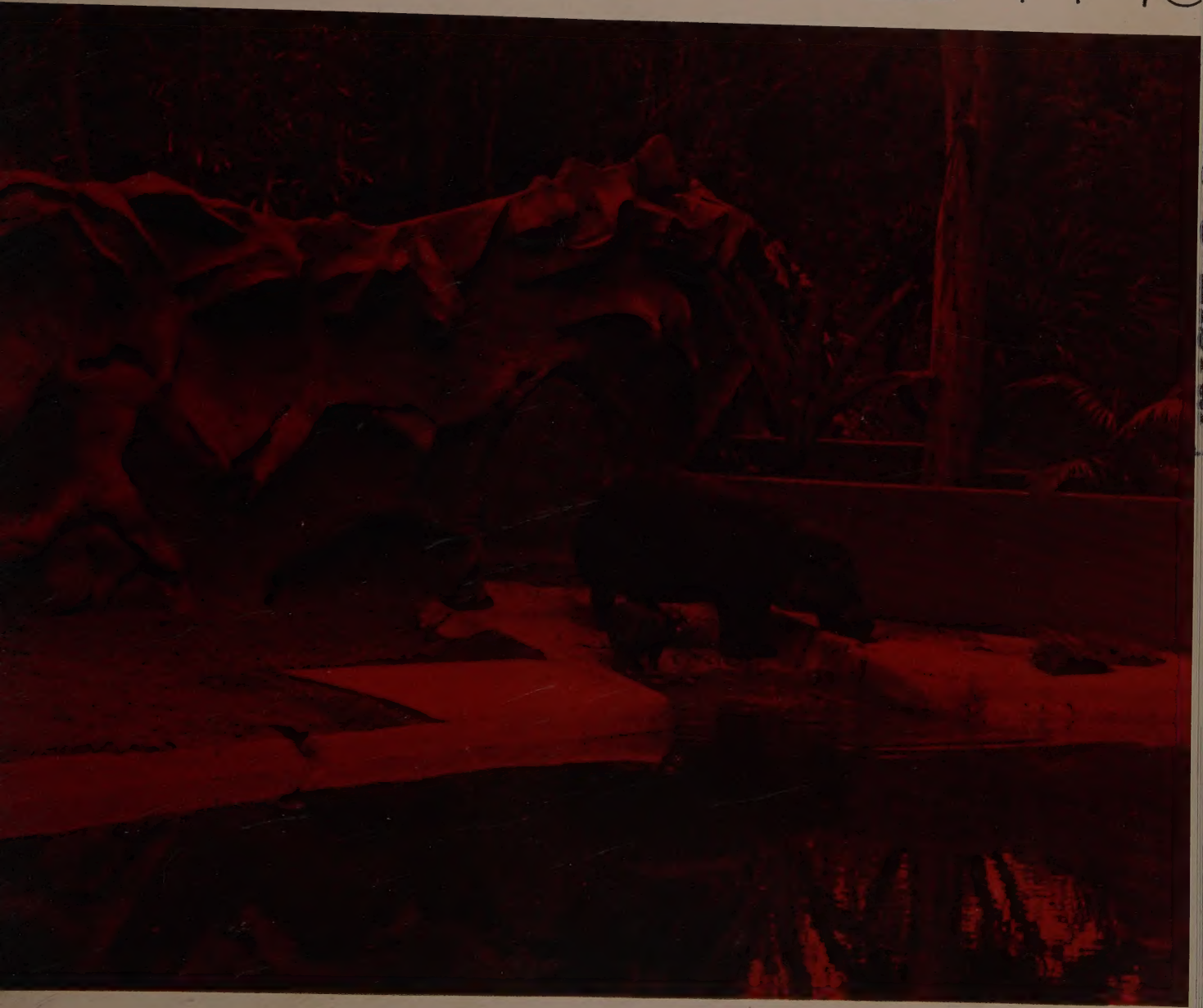

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SEUM NEWS

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N THE COVER: Reflected in the acid waters of their private pool are tus and her baby, Sapphire, at the w hippopotamus pools of the San ego Zoo in California. The sculp- red "rock" enclosure set amidst lush otropical planting typifies the aim of s "Zoo of the Future," which is to esent the animals, not as wild beasts pt under restraint, but as beautiful atures living securely in a natural ting. Beginning on page 14 of this ue is a discussion of the San Diego o's far-reaching educational programs, l its extensive use of advanced ex- ibition techniques such as low-walled, ated enclosures and huge walk- ough cages.

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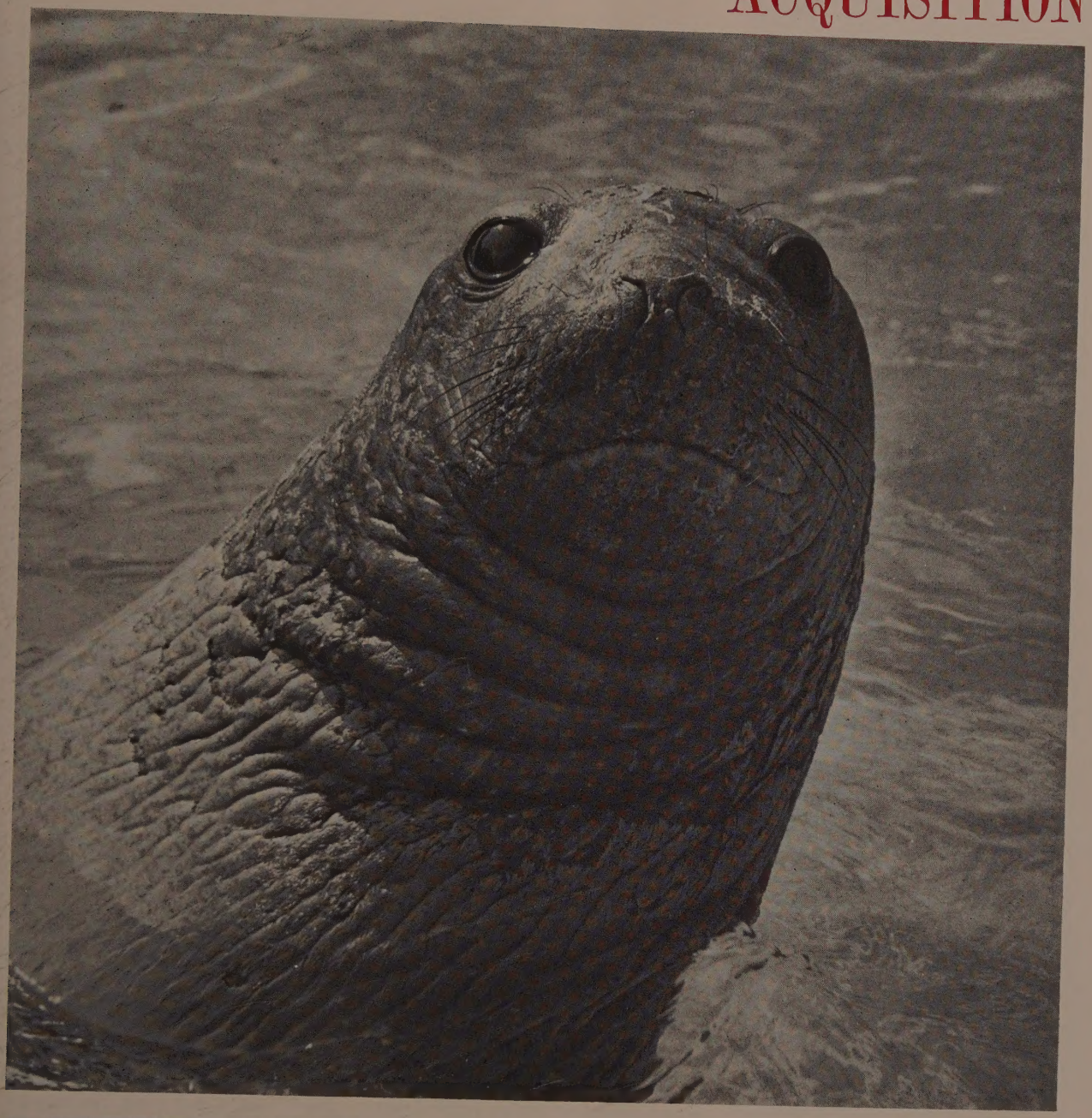

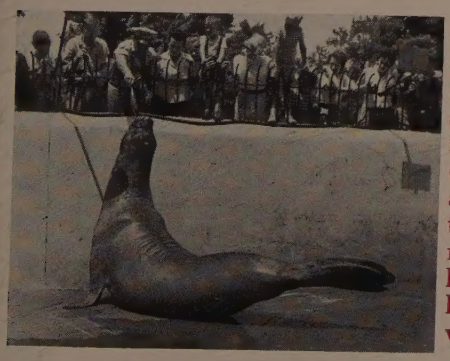

A SOUTHERN ELEPHANT SEAL, a male of the species *Mirounga leonina*, was acquired recently by the Philadelphia Zoological Garden, its first elephant seal since 1883. The animal measures about eleven feet in length, weighs approximately 1,500 pounds, and is estimated to be about four years of age. This specimen and a young male in the San Diego Zoo are believed to be the only elephant seals on view in this country. The elephant seal in Philadelphia was captured with its mate during the summer off South America. After a particularly ill-fated journey, only the male seal survived. The natural habitat of this species is the south temperate seas; they also wander southward into Antarctic waters.

NEWS LINE . . . . . .

Gift to Norfolk Museum Matched by City Appropriation

On September 22 formal announcement was made to the Norfolk, Va., City Council of the gift of more than $500,000 to be bequeathed to the Norfolk Museum of Arts and Sciences upon an anonymous donor's death, on condition that the city would match the funds. Six days later the City Council appropriated $600,000 to match the above gift. The funds of the gift and the appropriation will be combined, to be used for additions to the Museum building. The present building represents only a third of the architect's original conception, while the Museum's growing collections, particularly in the fields of Oriental and European art, and the expansion of its programs, such as the activation of its Departments of Natural History and Norfolk History, have made enlargement of its quarters imperative. Director of the Museum is Henry Bryan Caldwell.

EDITOR'S NOTE: In order to facilitate a special summer issue of MUSEUM NEWS in June, 1961, and to implement an accelerated publishing schedule, this issue combines the December and January designations. The next issue, entitled February, will appear on January 16, 1961.

Green Collection Willed to M.H. de Young Museum

Judge and Mrs. Lucius Peyton Green of Los Angeles have advised the Board of Trustees of the M.H. de Young Memorial Museum in San Francisco that they plan to bequeath their private collection of old master paintings, sculptures, furniture, and objets d'art to the de Young Museum.

The Green Collection, believed to be one of the few great collections of old masters still in private hands, was formed under the guidance of the late W. R. Valentiner, with a concentration on English and French 18th Century works of art, with a few significant Italian paintings of the same period. In more recent years, a group of 17th Century Dutch paintings has been added, the last being Rembrandt's *Portrait of a Young Woman*, purchased directly from the collection of Prince Lichtenstein. The furniture, consisting entirely of 18th Century French pieces, is of unusually high quality. Director of the Museum is Walter Heil.

Cambodian Sculpture Stolen From Rhode Island School of Design, Museum of Art

The Museum of Art of the Rhode Island School of Design reports that the object reproduced above is missing from its collection. It is described as follows:

Head of Buddha, Cambodian, 7th-8th Century, stucco on limestone, height 5⅛″; greatest depth 2¼″.

The Museum is seeking any information that may lead to the return of this object. Anyone with a knowledge of the whereabouts of the object should write to the Museum of Art, Rhode Island School of Design, 224 Benefit Street, Providence, Rhode Island.

Pierce Trust Gives $250,000 to Boston Museum of Science

The Boston Museum of Science has announced the gift of $250,000 from the Harold Whitworth Pierce Charitable Trust, for the installation of a new Hall of Medical Science in the Museum's Central Building, now under construction. The hall will be named for Mr. Pierce, who died in 1958.

Museum officials stated that the new hall will be the first public health education center of this type in New England. The exhibits will show how normal human beings function, the ways in which healthy bodies adjust to changing conditions, and the methods by which modern science seeks to prevent illness. The hall is being planned with the assistance of a medical advisory committee consisting of 47 noted Boston physicians, surgeons, and scientists. Director of the Museum is Bradford Washburn.

Federal Support Asked for Washington's National Zoo

The Friends of the National Zoo in Washington, D.C., in a 20-page report released this month, called for a clarification of the status of the National Zoo, and for Federal support to prevent its deterioration and to make it "a truly national zoo." The organization will present a "Master Plan for the National Zoo" within the next few weeks, proposing major replacement and expansion of the present outmoded and deteriorating physical plant. The report pointed out that the Zoo's facilities are in sharp contrast with its animal collection, which is among the finest in the world. The Zoo is under the jurisdiction of the Smithsonian Institution, but receives its funds from the District of Columbia city finances, which, the report emphasized, cannot be expected to finance a national zoo. Congressional action is urged.

National and International

American Museum Announces 10-Year Expansion Program

A ten-year exhibition expansion program will mean completely new installations or extensive renovations for more than half the exhibition areas of the American Museum of Natural History in New York. Dr. James A. Oliver, Director of the Museum, in making the announcement in the institution's 91st annual report, stated that a recent survey demonstrated the need for an accelerated exhibition program. "A ten-year program was drawn up to bring our exhibitions to the standard and quality that are required by this Museum in the fulfillment of its objectives. The estimated cost of implementing the program will be $2,000,000. This amount has been approved by the Board of Trustees to be paid from the private funds of the Museum, and is exclusive of any major construction costs customarily paid by the City of New York."

"This program," continued Dr. Oliver, "will permit the needed refurbishing of eight halls, the extensive renovation of four halls, and complete new installation in eighteen halls, plus the completion of two new halls now in progress. . . . This program not only will be an important step forward in meeting our challenge, but will give us a fitting appearance for our one-hundredth birthday."

Poses Institute Established; Hunter Named First Director

Brandeis University in Waltham, Mass., has announced the establishment of the Poses Institute of Fine Arts as the result of a grant from Mr. and Mrs. Jack I. Poses of New York City. The University also announced that construction has already begun on the Rose Art Museum, a contemporary building designed by Harrison and Abramovitz. The Museum, a gift to Brandeis of Mr. and Mrs. Edward Rose of Boston, will house the University's art collection and major exhibitions.

As the first Director of the new Poses Institute, Sam Hunter, formerly Acting Director of the Minneapolis Institute of Arts and Sciences, assumed his new duties on November 15. Mr. Hunter will direct the Institute's projected program of seminars, and will organize the University's program of major exhibitions. He will also work toward the continued expansion of the University's art collection.

Franklin Institute Launches Education Expansion Program

The Franklin Institute of Philadelphia, Penna., has announced the beginning of a $2,500,000 education expansion program in science. Wynn Laurence LePage, Institute President, stated that the "Program to Advance Science Education" will be in full operation in four years. Five of the projects are completely new ventures for the Institute; they are: a Junior Science Library; a research program in science education teaching techniques, particularly on the elementary and secondary levels; television and radio facilities in the Institute; a "science museum on wheels" to tour outlying areas; a Junior Science Center equipped with special laboratory-classrooms.

Activities to be expanded under the program are: employment of qualified science instructors to conduct classes in various sections of the Science Museum; expansion of Teacher Seminars; expansion of Student Seminars to accommodate gifted students in advanced classes; addition of nine new major exhibits to the Science Museum, based on the Laws of Motion, Heat, Sound, Meteorology, Photography, Vectors, Bridges, Measurement, and Machines. No new buildings will be required to house the facilities.

International Council Adopts 5-Year Exchange Program

A five-year program of cultural exchange that aims at sending the first major American art shows to Australia, India, Pakistan, and Japan, as well as architectural shows to Africa and modern paintings to Latin American capitals, has been adopted by the International Council of the Museum of Modern Art in New York City.

The International Council, which consists of over 100 community leaders and art patrons from various parts of the United States, is the only privately financed American group exclusively concerned with international exchange of the modern visual arts.

Among the future exhibitions which the Council hopes to circulate abroad is a show devoted to small bronzes from American collections, which would be sent to the Middle and Far East, where there are no major collections of Western art. Another proposed exhibition deals with African influences in modern Western art, which would introduce the African public to major movements in contemporary art through comparison with their own tradition.

For Latin America, where museums of contemporary art are just now being formed, an exhibition of modern paintings from American collections was proposed, in order to encourage new museums.

Nigerian Exhibition in England

The Arts Council of Great Britain has organized a special exhibition, *Nigerian Tribal Art*, marking the celebration of Nigerian independence. The exhibition, consisting of some 300 items from museums in various parts of the world, opened in London, and will also be shown in Manchester and Bristol.

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NEWS LINE

Opportunities for Scholars

Winterthur Fellowships

The Winterthur Program in Early American Culture offers five fellowships for a two-year graduate course of study in early American arts and cultural history. The Program, sponsored by the University of Delaware and the Henry Francis du Pont Winterthur Museum, leads to a Master of Arts degree. It is planned as preparation for careers in curatorship, teaching, and research with museums, universities, historical societies, and restoration projects, and is now in its ninth year. Five grants of $2,000 a year for two years are offered. Application blanks, which must be filed by February 20, may be obtained from The Coordinator, Winterthur Program, University of Delaware, Newark, Delaware.

Hagley Museum Fellowships

The Hagley Museum Fellowships in American History and Historical Museum Training offers two fellowships for a two-year graduate course of study leading to a Master of Arts degree in American History from the University of Delaware. The course of training, intended to prepare students for careers in museums, historical societies, and related professional fields, is sponsored jointly by the Hagley Museum and the University of Delaware. Two grants of $1,800 each are awarded annually, and are renewable upon satisfactory completion of the first year. Applications, which must be filed by March 5, may be obtained from The Chairman, Department of History, University of Delaware, Newark, Delaware.

Historical Seminar Fellowships

A third Seminar for Historical Administrators has been announced by the National Trust for Historic Preservation, Colonial Williamsburg, and the American Association for State and Local History, to be held in Williamsburg, Va., June 19 through July 28. Twelve Fellowships with a stipend of $450 each will be awarded. They are open to students with one year of graduate training or its equivalent in American history, American studies, American art and architectural history, or allied fields. A maximum of six qualified auditors will be admitted at their own expense. Applications, which must be filed by March 15, may be obtained from The Coordinator, Seminar for Historical Administrators, National Trust for Historic Preservation, 2000 K St., N.W., Washington 6, D.C.

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Research Queries

The Suffolk Museum at Stony Brook, Long Island, N.Y., is planning an exhibition of old photographs of Long Island, and will welcome the loan of pictures from individuals or institutions which may have such pictures. The exhibit will possess both an historical and sentimental interest for anyone concerned with the history and cultural background of Long Island. The Museum will appreciate the cooperation of those who make their old photographs available on a loan basis. It would be helpful if descriptive captions and dates are included. Owners of pictures are asked, before submitting them, to write to Mrs. Jane des Grange, Director, Suffolk Museum, Stony Brook, L.I., N.Y.

A Midwest collector is in possession of two pieces of sheet music, both in excellent condition and both autographed by their composers, dating from about 1867. The compositions are "Baby Mine" by Arthur Johnson, and "Free as a Bird" by Mrs. Mary Dana. The owner would like to donate them to an interested museum. Write to Thorne Deuel, Director, Illinois State Museum, Springfield, Illinois.

EDITOR'S NOTE:

In "Impressions of Russian Museums" by Louisa Bellinger and Margaret T. J. Rowe in the November, 1960, MUSEUM NEWS, two of the photo captions were in error. The left and center photos on page 23, identified as the Tretyakov Museum, are of the Russian Museum in Leningrad.

Houston Museum Changes Name

The Board of Trustees of the Museum of Natural History of Houston in Texas has voted to change the name of the institution to the *Houston Museum of Natural Science*. The change of name is part of the over-all plans for the new building, to cost $1,500,000, to be erected in Houston's Hermann Park.

Rock Ford Completes Season

Rock Ford, the Lancaster, Pennsylvania, home of Revolutionary War General Edward Hand, completed its first season as an historic house on November 20. It will reopen to the public in mid-March, 1961. The house is operated by the Rock Ford Foundation of Lancaster.

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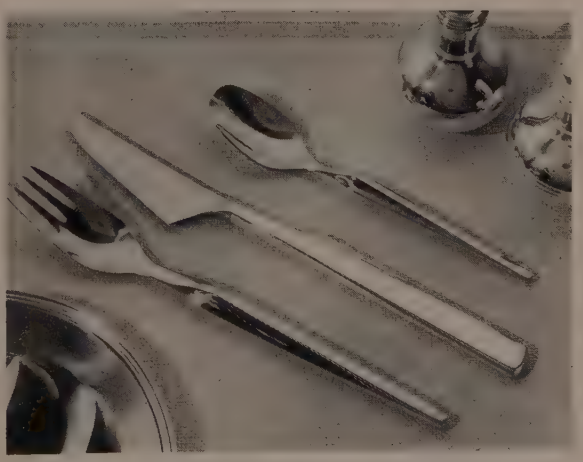

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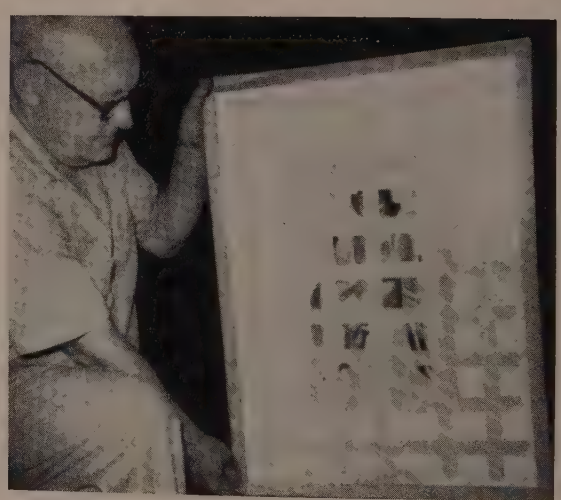

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Recent Museum Catalogues

ARTS OF SOUTHERN CALIFORNIA-VII: PHOTOGRAPHY: *A Survey Exhibition.* Long Beach Museum of Art, Long Beach, California. A circulating exhibition. Introduction by Jerome Allan Donson. 48 pp. 100 illus.

COLLECTING IN THE GRANITE STATE: *A Survey of Works of Art Privately Owned.* The Currier Gallery of Art, Manchester, New Hampshire. Foreword by Charles E. Buckley. 32 pp. 10 illus.

COROT 1796-1875: *An Exhibition of His Paintings and Graphic Works.* The Art Institute of Chicago, Chicago, Illinois. Essay by James Merrill. 74 pp. 56 illus., 3 in color.

DESIGNED FOR SILVER: *An Exhibition of Twenty-Two Award-Winning Designs from the International Design Competition for Sterling Silver Flatware.* Museum of Contemporary Crafts, New York, New York. A circulating exhibition. 68 pp. 53 illus.

DÜRER, REMBRANDT, GOYA: *Exhibition of Fine Prints.* Henry E. Huntington Library and Art Gallery, San Marino, California. Foreword by Homer D. Crotty. 32 pp. 10 illus.

EGON SCHIELE 1890-1918. Institute of Contemporary Art, Boston, Massachusetts. Acknowledgments and preface by Thomas M. Messer. Introduction by Otto Kallir. 56 pp. 42 illus., 4 in color.

ELEVEN ARTISTS IN MONTREAL 1860-1960: *From Montreal Private Collections.* Preface and introduction by Evan H. Turner. 30 pp. 21 illus.

THE EXODUS GROUP. Long Beach Museum of Art, Long Beach, California. A circulating exhibition. Foreword by Jerome Allan Donson. Introduction by Gerald Nordland. 16 pp. 24 illus. 50 cents per copy.

FROM GAUGUIN TO GORKY IN CULLINAN HALL. The Museum of Fine Arts of Houston, Houston, Texas. Introduction by Curtis Wright. 60 pp. 68 illus.

GERMAN EXPRESSIONIST PAINTINGS: *From the Collection of Mr. and Mrs. Morton D. May.* Denver Art Museum, Denver, Colorado. Foreword by Vincent Price. Essay by Otto Karl Bach. A circulating exhibition. 36 pp. 24 illus.

ITALIAN DRAWINGS: *Masterpieces of Five Centuries.* Smithsonian Institution, Washington, D. C. A circulating exhibition. Acknowledgments by Annemarie H. Pope. Introduction by Giulia Sinibaldi. 116 pp. 43 illus.

MAN AS IMAGE. The Westmoreland County Museum of Art, Greensburg, Pennsylvania. Foreword by Paul A. Chew. Introduction by Walter Read Hovey. 48 pp. 6 illus.

MILTON AVERY. The American Federation of Arts, New York, New York. Foreword by Adelyn Breeskin. A circulating exhibition. 50 pp. 38 illus., 2 in color. 50 cents per copy, paper; $2.00 cloth.

MODERN MASTERS IN WEST COAST COLLECTIONS: *An Exhibition Selected in Celebration of the Twenty-fifth Anniversary of the San Francisco Museum of Art, 1935-1960.* San Francisco Museum of Art, San Francisco, California. Introduction by George D. Culler. 20 pp. 1 illus., in color.

MOSTLY SPORTS: *A Mobile Exhibition of Sculpture by Joe Brown.* Yale University, New Haven, Connecticut. Introductions by Robert J. H. Kiphuth and Joseph Brown. 24 pp. 67 illus.

THE SAMUEL H. KRESS MEMORIAL COLLECTION. Allentown Art Museum, Allentown, Pennsylvania. Foreword By William B. Butz. Introduction by Richard Hirsch. 133 pp. 48 illus., 2 in color.

SANTOS: *New Mexican Folk Art.* Pasadena Art Museum, Pasadena, California. Foreword by Thomas W. Leavitt. Introduction by Lawrence P. Frank, Jr. 19 pp. 19 illus.

THREE REGIONS OF MELANESIAN ART: *New Guinea and the New Hebrides.* "Three Kamaggabi Figures from the Arambak People of the Sepik District, New Guinea" by Anthony Forge. "Notes on Eastern Abelam Designs Painted on Paper (New Guinea)" by Anthony Forge. "Slit-Drums and Ritual in Malekula (New Hebrides)" by Raymond Clausen. 24 pp. 33 illus. $1.50.

VAN GOGH: *Paintings and Drawings.* Montreal Museum of Fine Arts, Montreal, Quebec, Canada. Prefaces by J. M. L. Th. Cals and Evan H. Turner. Introduction by V. W. van Gogh. 66 pp. 45 illus., 21 in color.

YOUNG AMERICA: 1960: *Thirty American Painters Under Thirty-Six.* Whitney Museum of American Art, New York, New York. Foreword by Lloyd Goodrich and John I. H. Baur. 64 pp. 54 illus.

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Points of View

During September and October, the regional conferences of the association held seven separate annual meetings. These meetings, in Santa Fé, Baltimore, Dayton, Columbia, Worcester, Phoenix, and Tucson, represented not only all of the different types of museums throughout the United States, but also included a number of delegates from Canadian museums. It was a privilege for me to be able to attend and participate in each of these meetings, even though it meant a schedule that called for being in the Midwest, the South, and New England all in the same week. The more unpleasant demands of such a schedule disappear with the very real pleasure of being able to meet personally with so many members of the museum profession.

These meetings are especially helpful to the Association in that they make it possible to report directly to the membership on our current program and on the plans we are presently putting into effect. More important, however, is the advantage of being able to learn at first hand on the local and regional levels of the enormous growth and development which is taking place throughout the entire museum field. As we have stated on many occasions before, the direction of the Association's program on the national level is being determined largely by our many contacts on the local and regional levels.

While specific problems and special interests of museums and the museum profession often vary from region to region, there is a growing awareness among members of the profession of their mutual problems and needs. This stems, we believe, from the dilemma they all face as a result of rapid growth and expansion, accompanied by increased demands for their services on the one hand, while suffering on the other from inadequate financial support and a lack of public understanding of their needs and problems.

In the midst of this, however, a healthy situation is developing. One can sense a new vitality within the profession, and a serious intent to come to grips with the situation. There is also a growing recognition on the part of the museum profession of the need for a stronger national association. This is borne out by the fact that during the past two years nearly one thousand additional individuals and institutions have become members of the Association. Even more telling, perhaps, is the fact that the Association's income from membership nearly doubled in the past year alone. These memberships represent an acceptance on the part of the profession itself of the fact that, if the museum field is to advance, it will require their individual effort and financial support. The Association looks upon this as being most commendable, for we cannot hope to win support and recognition from the public until we, ourselves, have recognized and come to grips with our own problems.

Joseph Allen Patterson

Sea Lion Pool at the San Diego Zoo provides a colorful view for visitors in the shaded picnic areas and on the footbridge.

Frederic S. Mabbatt, III

San Diego's "Z

An educational program in zoology designed for students from the kindergarten to the graduate level entered its thirty-first year this fall at the San Diego Zoo. Through this program, over 45,000 San Diego City and County elementary school children are acquainted each year with the animals displayed at the zoo.

When the program was inaugurated in 1930 by the San Diego Zoo's founder, the late Harry M. Wegeforth, M.D., the zoo's educational facilities consisted of one 20-passenger Model-T bus donated by Ellen Browning Scripps. Unless the children were evenly distributed in this fringe-topped buggy, the front end would tip high in the air *à la* Keystone Cops. Today, every modern convenience from 72-passenger buses to visual aids and the geodesic-domed Clark Children's Theatre are utilized in this extensive educational program.

Each year a qualified zoo lecturer presents an illustrated program to every fourth, fifth, and sixth grade in the city school system on the animals of Mexico and California, North America, and South America, respectively. The lectures, which are about 45 minutes long, cover the characteristics and habits of the animals, their value to humans past and present, and their care and feeding at the zoo. During the 1959-60 school year, 21,523 students participated in this program.

Also during the school year, every second grade class in the city schools, most of the second grade classes in the county schools, and many private and parochial school second grade classes, are given a guided bus tour of the zoo. With the donation this summer of a $14,000 school bus by the Convair Employees' Con-Trip Club, San Diego Division, it is expected that the growth in the city schools for at least the next ten years can be accommodated. Last year, 10,062 second graders from the city schools were transported to the zoo in the zoo's school bus, and 5,924 county second graders were brought to the zoo in their own school buses, to take part in the educational program.

In addition, special lecture and walking tours are provided for high school and college students by the zoo curators. A "Work Exploratory Program" for selected seniors from city and county high schools is conducted at the Zoo Hospital. Each semester,

ABOUT THE AUTHOR: Frederic S. Mabbatt, III, Assistant Public Relations Director of the San Diego Zoo was born in 1932 in Westchester County, New York. He received his B.A. degree in Philosophy from the University of San Diego in 1958, and is presently completing the requirements for an M.A. degree in Political Science at San Diego State College. Mabbatt served as an Information Specialist with the U.S. Marine Corps from 1954 to 1956, and joined the San Diego Zoo staff in 1959. He is President of the San Diego Advertising and Media Association.

f the Future"

four students interested in veterinary or general medicine spend two to three hours a day, three days a week, working at the hospital, in a program designed to give the students a better appreciation of what the profession entails.

Over 300 students enroll each year in the unique San Diego Zoo Summer School. This six-week course of one two-hour lecture a week is conducted for children between the ages of 10 and 13. Each lesson includes a one-hour lecture in the zoo's Educational Building, and a tour of the animals discussed during the lecture. Students from all parts of the United States have been enrolled in past summers. During the summer of 1960, a five-week summer school for handicapped children was conducted for the first time.

At the highest level of the zoo's educational and research program are the research grants awarded to qualified scientists by the Research Council of the Zoological Society of San Diego. Funds for this program are donated by the Ellen Browning Scripps Foundation. This summer, eight grants were awarded for advanced study in the Zoo Hospital's research laboratories.

The program conducted under the golden geodesic dome of the zoo's Clark Children's Theatre, located in the Children's Zoo, is the latest addition to the San Diego Zoo's educational program. In the theatre the children discover painlessly just what the animals eat, where they live, and how they behave. Classes range from the care and feeding of pets at home to the care and feeding of the more exotic animals in the zoo—with several programs on small animals and one on snakes.

About 90% of the zoo's exhibits are passed during the 3½-mile guided bus tour, shown below passing the Flamingo Lagoon.

San Diego's "Zoo of the Future"

Children and animals see eye to eye in the San Diego Zoo's internationally famous Children's Zoo. Everything in this imaginative exhibit is built to the scale of four-year-olds.

With just ten children needed to comprise a class, schools may schedule a program by calling the zoo's Educational Department. Programs run about fifteen minutes, and, whenever possible, are combined with a tour of the Children's Zoo.

A program for handicapped children is also conducted in the Children's Theatre, and is designed to offer fun as well as education to every child, regardless of his physical limitations. One program each month is also given for the children in San Diego's Children's Hospital.

The zoo's founder, Harry M. Wegeforth, M.D., personified the entire concept of the San Diego Zoo in a letter written shortly before his death.

"It isn't the zoo that we are interested in, as much as it is the education and pleasure the children receive from this institution."

Dr. Wegeforth and four friends founded the Zoological Society of San Diego in 1916, for the advancement of the protection, study, and exhibition of wildlife. The original animal collection consisted of a few disreputable specimens left in Balboa Park at the close of the 1915-1916 Panama International Exposition. In the succeeding 44 years, the collection has grown to become the world's largest, consisting of more than 4,000 wild animals.

In 1921, the zoo was moved to its present location in Balboa Park, and the first moated enclosure was introduced with the construction of the bear grottos. Moated enclosures have been a feature of the zoo ever since. Thanks to the Mediterranean mildness of San Diego's climate, the animals can be exhibited outdoors all year. To create the lush, subtropical setting, a large-scale planting program was initiated, which has resulted in a collection of 2,000 named species even more valuable than the animal collection.

One of the keys to the success of the zoo is the agreement between the Zoological Society and the City of San Diego, entered into in 1918. The Society retains jurisdiction over the operation of the zoo, in return for granting ownership of all animals, equipment, and property to the city. The operating expenses of the zoo, in excess of two million dollars annually, are provided by the proceeds from entrance and bus fees, from the public facilities within the zoo, from private donations, and from a city tax of two cents on every $100 of assessed valuation of real and personal property within the city which provides about 5% of the annual budget.

OUTSTANDING FEATURES AND EXHIBITS

The Children's Zoo, actually visited by more adults than children, features direct-contact areas where the children may pet baby animals; open-moated enclosures; a seal pool with portholes for underwater viewing and a ramp above for feeding; a burrowing rodent tunnel; a farm-yard; walk-through bird cages; the Clark Children's Theatre; and three special areas where children may celebrate birthdays with parties catered by the zoo.

The Penguin Pavilion displays nine species, the greatest number in any enclosure anywhere. They swim and play in a 55-foot-long refrigerated pool, and may be viewed from above or below water from the spectator walk which borders the structure.

The Scripps Walk-through Flight Cage exhibits 85 species of shore and wading birds to spectators walking inside the huge cage, along twisting paths over pools and among subtropical plants.

The large Sea Lion Pool, in which the sea lions play among free-form islands and bays, is surrounded with shaded terraces for visitors and is crossed by a graceful bridge. In the Wegeforth Bowl, seating 1,500 spectators, specially trained California sea lions perform under the direction of Captain Benny Kirkbride, one of the world's outstanding seal trainers.

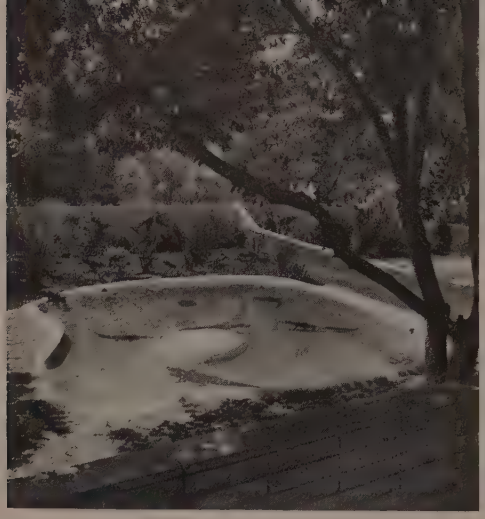
The two new Hippopotamus Pools, with four retiring quarters for the animals (see cover), are believed to be the largest of their kind. The retiring quarters have an electric radiant heating system installed in the floors.

Outstanding among the new exhibits is the walk-through Tropical Rain Forest, installed in an immense cage 170 feet long, with an average width of 80 feet and a height of 90 feet. The feasibility of a walk-through bird cage of this size was first demonstrated when the Scripps Cage was rebuilt, and was further proved by the highly successful walk-through cages in the Children's Zoo.

To simulate the cool, moist, shaded atmosphere of a tropical rain forest, the entire cage was covered with a green Saran Plastic net canopy which cuts out 40% of the light. (Temperatures in the forest are thus at least 10% cooler in the summer and correspondingly warmer in the winter.) Heavy planting of lathhouse-type vegetation includes Coco Palms, Mopani Trees, ornamental palms, Philodendron, Giant and other rare bamboo, Red Bananas, and more than 35 other kinds of exotic plants. They are placed in planter beds with a new type of soil mix, containing 80% fine redwood sawdust and 20% fine sand, fortified with blood meal, super phosphate, muriate of potash, calcium carbonate, and dolomite. When they reach their full growth the plantings will allow visitors to see only to the next turn in the path. One hundred and fifty gallons of water a minute cascade over a waterfall, then follow a series of streams and pools to the bottom, where the water collects.

Visitors enter the Rain Forest through self-closing, aluminum double doors near the top of the sloping structure. They walk under the waterfall and follow the winding path on a gentle grade. About 250 tropical birds of nearly 100 species are exhibited, and will be added to as compatible species are found. Appropriate harmless tropical mammals and reptiles, such as sloths and Mata Mata Turtles, are also exhibited.

The new exhibit areas of the San Diego Zoo widen the trend to bar-less and wire-less enclosures introduced in Europe many years ago. We strive to provide unobstructed views of the animals, behind low sculptured walls or in areas which visitors can enter for almost direct contact with the animals. Our major concern is to give an impression, not of wild animals living under restraint, but of an exhibit of beautiful creatures living securely in a natural setting—thus providing a pleasant experience for both animals and spectators.



ABOVE: American Alligator Pools, three large basins surrounded with lush tropical vegetation, separate the reptiles by size.

ABOVE: California Sea Lions cavort among the free-form rocks of their pool.

BELOW: High school students participating in the Work Exploratory Program at the San Diego Zoo Hospital observe Zoo Veterinarian Dr. Werner Heuschele treat a specimen.

BELOW: Shaded Penguin Pavilion exhibits nine species in a 55-foot refrigerated pool. Penguins may be viewed both above and below water.

An upland farm or *seter* from the mountains of Gudbrandsdal displayed outdoors at the Norwegian Folk Museum in Oslo, Norway.

Reidar Kjellberg

Scandinavia

The Norwegian Folk Museum (Norsk Folkemuseum) is not only an open-air museum with approximately 150 buildings, but also a museum of the more traditional type, with conventional museum buildings housing permanent exhibitions and the necessary facilities for research work. In its entirety, the museum may be characterized as an historical museum—urban as well as rural—covering the period from about 1500 up to our day.

In four buildings surrounding a courtyard are displayed collections of folk art, urban culture, textiles, a section of church art, an agricultural museum, a number of workshops with old tools and implements, a collection of musical instruments, and selected examples of Norwegian arts and crafts. Only a small percentage of the more than 100,000 catalogue numbers are exhibited. The greater part is arranged in spacious storerooms, which are closed to the general public, but open to everybody desiring to study Norwegian culture.

Since its foundation in 1894 the museum has always considered its collections as an archive for the study of the history of Norwegian civilization; the exhibits proper are supplemented by records of all kinds of traditions that may throw light upon the fields of Norwegian history which the museum intends to study. The research projects comprise a number of subjects in the fields of Norwegian ethnology, social history, popular art, various crafts, and wood-architecture. In a small way, the museum has endeavoured to carry through a programme of publications along the lines followed with such great success by Nordiska Museet in Stockholm.

For the study of wood-architecture the open-air museum is a daily source of inspiration. This type of museum plays such an important part in Scandinavian countries that a description of the most popular part of the Norwegian Folk Museum inevitably will take the character of a general report on open-air museums in the Scandinavian countries.

The idea of collecting a number of old buildings and exhibiting them in the open air in rustic surroundings was first realized in the 1870's and '80's. But it was not until Arthur Hazelius, the founder of the Nordiska Museet in Stockholm, established his open-

ABOUT THE AUTHOR: Reidar Kjellberg, F.M.A., is Director of the Norsk Folkemuseum in Oslo, Norway, and is President of the Norwegian Association of Museums of Art and History of Culture.

pen-air Museums

air museum at Skansen in 1891, that an open-air museum in the contemporary sense of the word was really created.

Skansen was soon the pattern for many similar institutions, both in Sweden and in the other Scandinavian countries. In Norway Anders Sandvig had in 1890 acquired his first old house, which was to be the foundation for the very considerable collection which now stands at Maihaugen in Lillehammer. The same year Hans Aall founded the Norwegian Folk Museum, which opened its open-air museum at Bygdöy near Oslo in 1902. In Denmark the founder of the Danish Folk Museum, Bernhard Olsen, had made a start on an open-air museum in 1897, though its actual foundation is reckoned as dating from 1901, in which year it was moved to its present site at Sorgenfri. In Finland the first open-air museum was founded at Fölisö, near Helsingfors, by Professor Axel Olai Heikel in 1909.

According to the Scandinavian conception, an open-air museum consists of original old buildings, which in some cases may be standing on their original site, but usually have been moved to some other open-air site. A move of this sort can be carried out quite easily, especially in North Scandinavia, where farmhouses are usually built of timber. Certain difficulties may arise if the houses are panelled, whether outside or inside, but even here the difficulties are not too complicated to admit of a relatively simple solution. The deciding factor, however, is that in great areas in Scandinavia the climate will make it possible to preserve houses of pine (*pinus silvestris*) over many centuries. The oldest building at the Norwegian Folk Museum dates from about 1200, and several of our other buildings were built in the later 13th and the 14th Centuries.

There are open-air museums both for rural and urban buildings, and we may as well start with the former.

We can distinguish between two main types. The first embraces open-air museums which exhibit specimens of the architecture of a large section of the country, or else presents a collection of characteristic buildings from the whole country (e.g. the Norwegian Folk Museum). The second type comprises museums for a limited or definite region, and in such cases the museum may consist of one farm. But in both cases the rule holds good that it is not a one-sided architectural historical attitude which is the decisive factor. Instead of exhibiting types of buildings, which have been taken out of their original context side by side with other houses, the attempt is made to give an impression of the complete farmstead, with its many and various buildings, as a social unit.

The problem can most ideally be solved when a whole farm, with all its old buildings, is moved lock, stock, and barrel to an open-air museum, where the buildings can be put up again, practically speaking, just as they had originally stood. But we have examples which show that it is also possible to achieve a happy result by building up a farmstead from separate buildings, taken from various farms within the same region.

The open-air museum enables us to go from one farmstead to the other. A short stroll through a copse, along a stretch of road or path laid out as in days gone by, takes us from one valley and into another. We see the old farmstead with its many outbuildings, and we find the doors wide open.

Once inside we discover that the old furniture and fittings and decorations are intact. In many cases it has been impossible to obtain the actual furniture which at a given time belonged to a given house. In such cases we try to recreate the old interior with the help of furniture and other effects taken from the district where the house originally stood. We never allow an interior to degenerate into a mere display of irrelevant exhibits. The room must contain just those things which it may be assumed to have contained at some past time, however abundant or scanty this may have been. Perhaps a woman is sitting spinning or weaving in one of the rooms, or we may come across an attendant clad in a regional costume and speaking the very dialect which was spoken in the room before the house was moved from its site.

The Department of Church Art at the Norwegian Folk Museum in Oslo, in the permanent exhibition galleries.

As we wander from farm to farm we realize how the houses fit in the landscape. Meadows open up on either side, so that the farmsteads lie there in a spacious setting, while plantings of trees separate the various farms from one another, while, in a few cases where the natural amenities are especially favourable, we can reach "seters" and mountain farmsteads from which we can enjoy panoramic views over a landscape which lies far from the actual site of the museum. In such cases the illusion is complete.

What I have said about open-air museums consisting of houses from country districts is also applicable to one consisting of urban houses. A museum of this type, an old town, was founded at Aarhus in Denmark by Peter Holm in 1914, and similar exhibitions have since been assembled both at Bygdöy by the Norwegian Folk Museum as well as at Skansen in Stockholm, and at several other places. Some of these museums have collections of houses from various towns, while others have concentrated on old buildings from a single town. Generally speaking, the latter is to be preferred. Where possible, shops and workshops are fitted up, and here we often find craftsmen working according to methods once in use—goldsmiths, potters, bakers, printers, bookbinders, etc. The most charming Norwegian museum of this kind was founded in Bergen after the war; Gamlebyen (the Old Town) at the Norwegian Folk Museum is currently being extended and replanned and thus gives no real impression of what we try to achieve.

I have already mentioned that the open-air museum quite naturally is the scene for activities which are the expression for living cultural history, and the landscape in which the houses are set may also help us to attain this aim. The grass in the meadows will grow in summer; it is then cut and dried, and the hay is afterwards kept in the barns. Grazing sheep and horses are a rare sight today, but you will find them at the open-air museum, and in the autumn thousands of visitors come to see the sheepshearing, which is a sensation. The open-air museum is furthermore the ideal setting for folk-dances and folk-music, be they performed among the houses or in the open-air theatre, a picturesque place for concerts, telling folk tales, and other entertainments derived from folklore.

The arrangement of such programmes is generally left in the hands of the museum's educational department. The most important educational activities at the Norwegian Folk Museum, are, however, visits of school children and adult study groups.

In Norway children attend school 6 days every week. We cannot therefore count on Saturday as a day off, as the American museums do, and we must try to make visits to the museum part of the regular school programme for the children. At all stages in the schools there are teachers who, at their own initiative, want to visit the Folk Museum, and they are usually assisted by the educational department. But it is of much greater importance that the museum has reached an agreement with the

ABOVE: Stave church from Gol in Hallingdal, ca. 1200.

LEFT: Farm from Setesdal; houses to the right, ca. 1700; to the left, 18th and 19th Century houses.

BELOW: Windowless house from Setesdal, ca. 1700.

Scandinavian Open-air Museums

Oslo school authorities, making visits to the museum a compulsory part of the programme for the upper two classes at all primary schools in the capital. The primary schools in Norway are public elementary schools, and practically every child in the country has attended one of them. This agreement, therefore, means that the museum has contact with every school child in Oslo at least twice in the course of the first seven school years.

This is the plan for primary schools visiting the museum: on their first visit the pupils work in the open-air museum, and the following term, when they are in their last year in the primary school, they study the various styles in the collections showing the urban culture. The subjects are chosen so that they supplement what the pupils already know from their normal work in the classroom. Well in advance the school receives from the museum a detailed programme for the visit, stating what the teachers should explain beforehand, and suggesting how the class should be split into groups. It is generally suggested that each class form six groups, and the programme clearly specifies the questions for each group. On their arrival at the museum the pupils know with whom they will collaborate, and each group is given concrete questions within a limited field. The pupils then make sketches and drawings and take notes, which are then elaborated at school or at home, and finally are collected in a folder to make a joint report. At the museum the pupils are instructed by their own teacher and by the assistants of the educational department. This instruction aims at telling them how to look and make their own observations. The success of such visits depends on the teacher and on his preparations for the visit. The great majority of class reports, with text and drawings in gay colours, shows that most teachers take it very seriously.

Museum buildings house permanent exhibitions related to the open-air exhibits; above, Department of Urban Culture.

Compared with the visits of the primary schools in Oslo, totalling about 500 classes every year, the students at the vocational schools, though not so numerous, call for a highly qualified effort on the part of the staff of the educational department. I may mention that the upper classes of the State School of Arts and Crafts spend one month in studies at the Norwegian Folk Museum every year. A number of demonstrations and discussions on special subjects are arranged and conducted by the educational department, while the actual work in the collections concerned with measuring, analyzing problems of colour and form, etc., is conducted by the School's own teachers.

There are also study groups for adults, meeting both during the normal museum hours and in the evening. Some groups work together for six months, and some have asked permission to continue their studies up to three years. The studies comprise such subjects as house building, history of style and dresses, social history, popular art, folk music, etc. The studies in the open-air museum and in the collections are supplemented by lectures and discussions, generally in an informal, friendly atmosphere over a cup of tea.

These groups are formed in many ways. We especially appreciate having groups from the immediate neighbourhood, in this way establishing a personal contact with the families that daily pass by our gate. The museum has organized a folk-dancing group for the children of these families; this group has now been working for seven years, and has been a two-fold success. First, these children have established a permanent connection between the museum and all its neighbours; second, the group has trained folk-dancers of a very high quality, who have shown Norwegian folk-dances at home and abroad.

The real test, however, is not whether the educational department has been successful in one field or another, but rather if the museum has been able to balance all the demands made upon a folk museum: it should be a place for quiet contemplation, for scientific studies, for light entertainment, and for popular lectures, leading to an understanding of the richness of our old culture.

Figure 1: Laboratories of the Institut Royal du Patrimoine Artistique in Brussels, now under construction; they will open in 1962.

Rutherford J. Gettens

European Conservation Laboratories

The idea of a technical laboratory in a museum to aid the staff in interpreting and preserving collections is not new. Apparently the first museum laboratory on record was established at the State Museum in Berlin in 1888. The next museum laboratory of note was set up at the British Museum in 1919. Since those early beginnings, museum laboratories have had a slow but steady growth in Europe and the idea is now catching on in other continents.

During June of 1959, it was my privilege to attend the meetings of the ICOM Committee for Museum Laboratories in Copenhagen and, following that, the ICOM 5th General Conference in Stockholm. I had an unusual opportunity not only to meet museum laboratory personnel of several countries, but also, in coming and going, to visit a number of new museum laboratory installations and to hear about others. I was impressed by the general upsurge of interest in matters relating to the conservation of cultural holdings. Museum laboratories are booming. I saw laboratories just completed and starting to function; one was rising in skeleton form; others are in the blueprint stage and still others are only a "gleam in the eye." There are many new faces in the field of conservation and one feels there is new ferment in the vat. I will pass over the ICOM meetings except to say that the exchange of ideas among museum laboratory personnel in Copenhagen was stimulating and rewarding and it opened the doors to laboratories which I was to visit later.

My first important stop was in Brussels where I renewed acquaintance with Dr. Paul Coremans and other old friends at the laboratories of the Institut du Patrimoine Artistique (formerly the Laboratoire Central des Musées de Belgique, established in 1934) which are still housed in the Musées Royaux d'Art et d'Histoire at the Parc du Cinquantenaire. The talk there is all about the new seven-story building which is now being constructed to house the Institut on the Avenue de la Renaissance near by. With Dr. René Sneyers, Chef du Laboratoire, I studied blueprints of the new building which is to be completed in 1962 (Figure 1). It is a narrow building, 100 meters long, 16 meters deep and 23 meters high and will cost approximately $1,000,000. In addition to laboratories for technical research in art and archaeology, the building will house

ABOUT THE AUTHOR: Rutherford J. Gettens, Curator of the Freer Gallery Laboratory in Washington, D.C., was born in New York State. He received his B.S. degree from Middlebury College in 1923, and his M.S. degree from Harvard University in 1929, after serving as Instructor at Colby College from 1923 to 1927. He joined the staff of Harvard's Fogg Museum in 1928, serving as Lecturer in Fine Arts from 1948 to 1951, and as Chief of Technical Research from 1949 to 1951. In that year he became Associate in Technical Research at the Freer Gallery, and in 1958 was appointed to his present position. He is a frequent contributor to scholarly journals, and is Editor of *IIC Abstracts*.

the Photographic Archives, the Center for Flemish Primitives and the Archaeological Excavation Services. The staff is large: there are 21 persons on the professional staff including those in Laboratory, Archives, and Excavation Services; there are 35 on the technical staff and 11 persons in administrative posts. The Institut serves all Belgium including state, provincial, and local museums, and also other public and church collections and historic monuments. Special attention has been given to the technical and historical study of that precious part of Belgian patrimony known as the "Flemish primitive" paintings. A notable number of valuable publications have come from the Institut—books, pamphlets, and journal articles. In 1958 the Institut began publication of an annual *Bulletin* in which many research papers are included. Brussels will become even more than ever a Mecca for museum laboratory people from all over the world.

In Copenhagen, members of the ICOM Committee for Museum Laboratories were taken to visit the Carbon-14 Dating Laboratory at Copenhagen University which is directed by Dr. Henrik Tauber. This is one of the oldest laboratories of its kind and does dating work for both geological and archaeological purposes. Much of the archaeological material comes from the peat bogs of Jutland. When the group visited Frederiksborg Castle some miles out of the city, which houses the Danish National Historical Collection, we were invited to see the large conservation laboratory which operates under Steen Bjarnhof, Chef du Laboratoire. Picture conservation at the castle seems to be carried on in traditional ways.

In Stockholm the ICOM Center was set up in the Liljevalchs Konsthall which serves mainly for current exhibitions. This splendid building provided rooms not only for the conference meetings, but also space for about 10 special technical exhibits that were put on by various museums in the city. One gallery had a large exhibit of X-rays of paintings using oversize X-ray film; another showed methods for packing museum objects for shipment; one exhibit explained with pictures and charts the carbon-14 dating process; another showed methods of preserving the carved wooden ornaments from the warship *Vasa* recently recovered from Stockholm Harbor after three centuries in a watery grave. Perhaps the most interesting exhibit was that arranged by the Nordiska Museet which showed the fading effect of light on museum textiles—costumes, tapestries, and curtains. One exhibit showed two pieces of the same tapestry; one part had been regularly hung in daylight for three centuries while the other had been stored in the dark for that time. The red colors, in particular, had faded away completely. (Cf. *Museum,* [Paris] vol. 12 [1960] No. 1, pp. 61-62.)

At the National Historical Museum in Stockholm I had the good fortune to meet Mr. Arne Strömberg, Head of the Technical Department, who directs a 10-room laboratory for the conservation of antiquities. There are laboratories for chemistry and physics, shops for ceramic and glass repair, a photographic studio and a basement room where treatment of iron antiquities by electrolytic and other methods is carried on. In Sweden there is at present much interest in archaeology and especially in the operations carried on by the Central Office of National Antiquities which each year is turning up thousands of objects for salvage. Equipment includes a spectrograph, various microscopes, special equipment for the conservation of ancient glass, and a semi-automatic apparatus for washing iron after electrolytic treatment.

In London I found the largest concentration of museum laboratories in any city I visited. Here is located the British Museum Laboratory, the second oldest museum laboratory of importance next to the Berlin Laboratory. This institution, still housed in an old residence on Montague Square, became world renowned under the Directorship of Dr. Harold J. Plenderleith, who relinquished his post in 1959 to accept the Directorship of the International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome Centre). Now under Dr. Anthony Werner, the British Museum Laboratory is planning to move into entirely new quarters to be built off Russell Square (Figure 2). The new building will preserve the façade and roof lines of the two Georgian buildings which stood on a terrace bordering the museum area. The layout and equipment will serve three main functions: the first is to conserve objects from various departments of the museum and advise on technical procedures; second, to carry on its own analytical and scientific research; and third, to serve the public, including other museums and cultural institutions. Dr. R. M. Organ, Chief Experimental Officer, says that on the

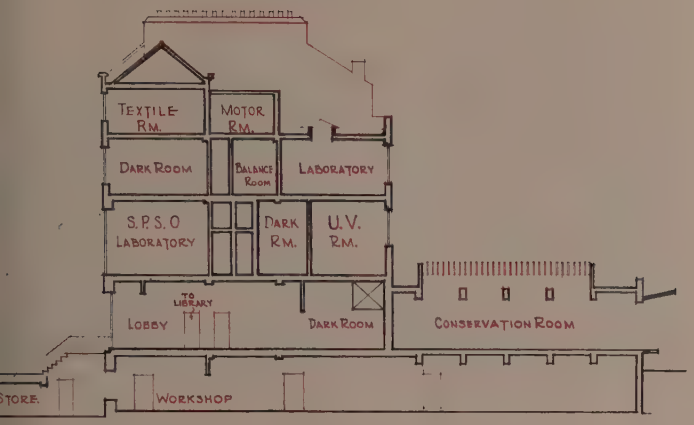


Figure 2: Cross-section of the proposed new laboratories for the British Museum, to be built on Russell Square, London.

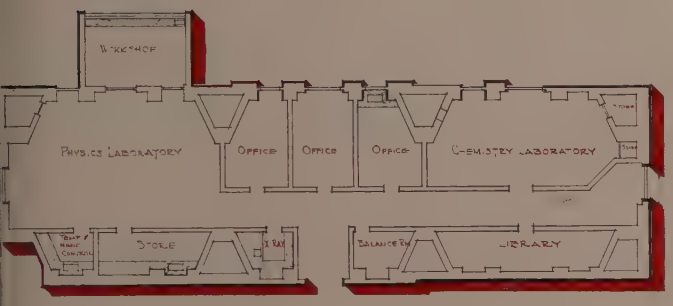


Figure 3: Space planned for the new Research Laboratories of the National Gallery, London, including Physics and Chemistry.

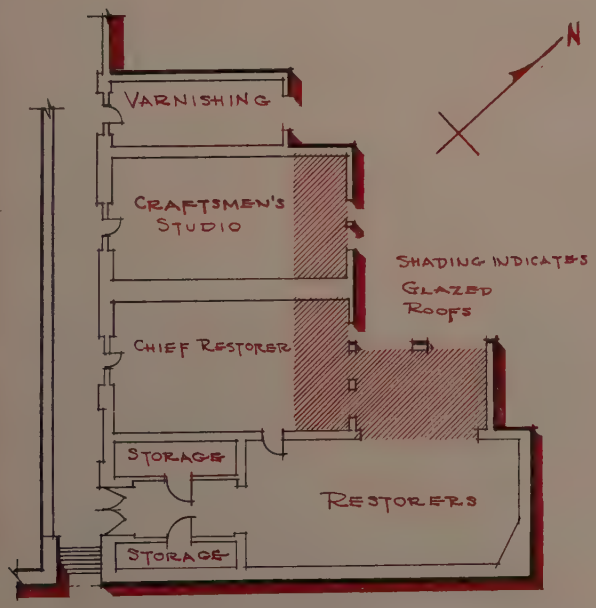


Figure 4: Conservation Laboratories of the Tate Gallery, London.

second floor there are to be laboratories devoted to organic chemistry and chromotography, microscopy and examination by ultra-violet and infra-red radiation and X-ray diffraction, and X-ray fluorescence analysis. The balance room will be specially air-conditioned to permit the use of micro-balances. The Radiocarbon Laboratory for dating antiquities will be located in the basement. The building is scheduled to be completed in 1962 at a present estimated cost of £64,000. The present scientific and technical staff numbers twelve. A notable list of technical and scientific reports has been issued by staff members over the past quarter century.

The National Gallery on Trafalgar Square established a Department of Conservation in the '30's. It has been housed quite inadequately in the basement area and odd corners of the Gallery, but new quarters for the research laboratory are being provided in a new gallery wing now under construction. The physics laboratory is expected to be ready for occupancy early in 1961 and the chemistry laboratory a year later (Figure 3). Adjacent will be the new storage area for study-collection paintings and the photographic laboratories. The restoration laboratory for paintings is installed in well-lighted air-conditioned quarters on a top floor. The scientific research is carried on by a staff of three and directed by Mr. Garry Thomson, Scientific Advisor to the Trustees. The scope of the research includes chromotography of the natural resins and of protein media, mechanics of linoxyn films, and estimation of moisture permeability of surface films. Restoration of paintings is carried on by a staff of four.

I learned while in London that the Victoria and Albert Museum is planning to establish a Department of Conservation which will combine the separate repair shops and preservation laboratories of the museum under one administration. Mr. Norman Brommelle, formerly Conservator at the National Gallery, has been appointed Keeper of this new Conservation Department. He says that eventually the Victoria and Albert Museum hopes to have a testing laboratory.

Among the best equipped laboratories for painting restoration that I saw in London were those located in the Tate Gallery, which operates with a staff of seven members and is directed by Mr. Stefan Slabczynski, Chief Restorer. The laboratories consist of three large studios, a varnishing room

European Conservation Laboratories

Figure 5: Student Laboratory at the Institute of Archaeology of the University of London, used for training.

and a separate workshop for frame making (Figure 4). The newest piece of equipment is a large (320x198.5 cm.) vacuum and thermostatically controlled hot table for the relining of paintings which was recently described in detail in *Studies in Conservation* (Feb. 1960). There is also an infrared heating unit, 145x102 cm., suspended in a movable arm for wax impregnation of panels, treatment of cleavages and marouflage. A specially mounted binocular microscope permits the examination of paintings in a vertical position. A separate varnishing room with thermostatically controlled heating and ventilation through filters provides proper conditions for finishing operations. The Tate Laboratory is splendidly organized and well maintained. Mr. Slabczynski has said he feels that a highly urgent problem of interest to all museum laboratories is "the systematic gathering of data on previous restoration treatment, their applications, materials used, and how they have stood up with time."

Although not operating in a museum, the laboratories of the Courtauld Institute of Art on Portman Square and those of the Institute of Archaeology on Gordon Square perform a similar function. Both institutions are divisions of the University of London and hence have teaching and training functions. In the Courtauld Laboratories, which are directed by Mr. Stephen Rees Jones, Lecturer-in-Charge, research is conducted on the conservation of paintings. Courses on materials and processes of paintings are part of the general program of instruction in art history given each year to several students (Figure 6). Research is carried on with the aid of a Research Assistant (Chemist). The Courtauld Laboratory, which has been housed since the early '30's in the Mews of the old Courtauld House, is to be moved in a few years to new quarters on Gordon Square near other units of the growing University of London. The Institute of Archaeology has already moved from its old site in Regent's Park to this area. The new building, occupied in 1958, is handsomely equipped with special laboratories for conservation of archaeological objects, soil analysis, preparation of models and casts, archaeological photography, and other facilities needed for training field archaeologists (Figure 5). Instruction is given in the repair and preservation of archaeological finds. I was shown about by my old friend, Miss Ione Gedye, Head of the Technical Department. The Institute of Archaeology is also headquarters for the I.I.C. United Kingdom Group.

At Oxford University I spent a rewarding day at the Research Laboratory for Archaeology and the History of Art which was established in 1955. It is housed in a former residence on Keble Road near the center of Oxford. This is wholly a research establishment which specializes in the development of new investigative and analytical techniques, for example, X-ray fluorescence analysis, X-ray microprobe analysis, magnetic dating of pottery, neutron activation analysis of artifacts, and new methods for carbon-14 dating. The Director, Dr. E. T. Hall, is assisted by a staff of five members, two technicians, and a secretary. Although not strictly a museum laboratory, since it performs no direct functions of conservation and restoration, this laboratory is doing pioneer work that is sure to have a lasting effect on conservation procedures.

From London I flew to Zurich at the invitation of Dr. Bruno Mühlethaler, Chief of the new Chemical-Physical Laboratory of the Swiss National Museum. I spent three days there looking over the installation which was started in 1958 by Dr. Friedrich Gysin, Director of the Swiss National Museum (Dr. Gysin is also Chairman of the Coun-

Figure 6: Stephen Rees Jones, Lecturer-in-Charge at the laboratories of the Courtauld Institute of Art, shown at work with students using the original vacuum relining equipment developed in the Institute laboratories.

Figure 7: Pilot plant for the preservation of wet wood by Carbowax in the Chemical-Physical Laboratory of the Swiss National Museum in Zurich, noted for its facilities.

cil of the Rome Centre). Since there was no place to set up this laboratory at the old National Museum, it is temporarily housed about a mile away on the second floor of a commercial building. In this laboratory, Dr. Mühlethaler, a physical chemist, has assembled numerous items of scientific equipment for conservation and research purposes at a total cost of approximately $85,000. The total floor area of approximately 2,200 square feet provides space for two large conservation laboratories, an office, and individual rooms for X-ray, spectroscopy, spectrophotometry and microscopic analysis (Figure 7). Dr. Mühlethaler spent many months consulting with staffs of other museum and industrial laboratories in Europe before selecting the scientific equipment which includes some of the most up-to-date analytical instruments available. There is at present only a small staff of seven members, but plans are under way to enlarge it in order to make maximum use of the equipment. The laboratory is concerned mainly with archaeology and decorative arts; examination and treatment of paintings is done elsewhere.

From Zurich I flew on to Naples to visit a place which, in addition to being one of the most important museum laboratories in Europe, certainly enjoys the most romantic setting. It is perched in a penthouse structure on top of the Museo e Gallerie Nazionali di Capodimonte, formerly the palace of the kings of Naples (Figure 8). Here one can look from the laboratory windows upon a commanding view of Vesuvius and the Bay of Naples. The laboratory, which was officially opened in 1957, is divided into three departments; restoration, physico-chemistry, and photography. Dr. Raeffaelo Causa is Director of the Restoration Laboratory, which deals largely with the huge collection of paintings, chiefly of Neapolitan origin. Dr. Selim Augusti, Director of the physico-chemical laboratory, spent many hours showing me the new equipment which this laboratory possesses. After many years of correspondence I first met Dr. Augusti personally at the Copenhagen meeting, and it was because of his cordial invitation that I went to Naples. His specialty is micro-chemistry which has allowed him to make many important contributions to the history of pigments in which we share a joint interest. This laboratory serves not only the Capodimonte Museum, but also the Archaeological Museum in Naples, which is given over mainly to antiquities excavated in nearby Pompeii. Dr. Augusti has one chemist-assistant, Mr. Luigi Verderosa; eight restorers and a framer-gilder make up the staff of the restoration laboratory. The Naples Laboratory is one of several supported by the State.

This brief account covers only the laboratories visited by the author. There are other cities and

Figure 8: Dr. Selim Augusti and assistants in the chemical laboratory of the Museo e Gallerie Nazionali di Capodimonte, Naples.

centers where important art and archaeological technical work is being carried on, for example, in the Istituto Centrale del Restauro in Rome, the Louvre in Paris, and at the Alte Pinakothek in Munich. I was able to learn also of important work in conservation and technical studies being carried on in Poland and Yugoslavia. Nearly all the countries of Europe realize the importance of the conservation of their cultural holdings and they are taking steps to provide the facilities for achieving it. In fact, the same is true in other continents, as is shown by the first publication of the Rome Centre, "International Inventory of the Museum Laboratories and Restoration Workshops," which lists 133 institutions having such facilities.

Signing of the Articles of Incorporation of Community Arts Councils, Inc., on Aug. 26, 1960, in Winston-Salem, N.C., by the Board of Directors: seated (l. to r.) are R. Philip Hanes, Jr., of Winston-Salem; George M. Irwin, President of CACI, Quincy Society of Fine Arts, Illinois; Ralph W. Burgard, St. Paul Council of Arts & Sciences, Minnesota; standing (l. to r.) are Arthur Gelber, Canada Council, Toronto; Keith Martin, Roberson Memorial Center, Binghamton, N.Y.; and Charles C. Mark, Winston-Salem Arts Council. Board members not shown in photo are Edgar B. Young, Secretary, Lincoln Center for the Performing Arts, and Leslie C. White, Editor, Arts Council Survey.

Keith Martin

Arts Council

Efforts to create not only voluntary cultural opportunities, but also a balance among such educational endeavors in the community, have long been a feature of the American scene.

We are indebted to Dr. Julius Adams Stratton, President of Massachusetts Institute of Technology, for reminding us that his institution, for example, was founded originally ". . . to embrace three distinct endeavors: a Society of Arts, a Museum of Arts, and a school of Industrial Science."

Alliances of various phases of science and art have found many expressions in our history. Mention of but three such manifestations will not belabor the point nor write a cultural history . . . the Peale Museum and the Lyceums during the early years of the 19th Century, and the later development at Chautauqua. Some such strivings for a balance in the cultural diet have flourished and some have faded, but the fundamental principle has persisted.

Dr. Stratton reaffirms the appeal for balance, "Let him (the student) find in art the counterpoise as well as the companion to the intellect, so that he may learn to see and feel as well as to think. For in the completeness of life, human feelings must be added to human thought. Without that completeness, without healthy bonds to art, to nature, and to man, scholarship—however impressive—becomes little more than intellectual exercise."

The experiences which Dr. Stratton seeks for his student, the Arts Councils seek for the citizen of the community.

For illumination on the subject of Arts Councils in our society it is fitting to turn to the *Survey of Arts Councils* compiled and edited by Kenneth A. Brown and Leslie White, published by the American Symphony Orchestra League under a Rockefeller Foundation grant in 1959.

Kenneth Brown wrote, "An Arts Council is an organization, association, agency, commission or committee which has as its purpose the coordination and integration of the work of several arts groups within a given area. The coordination and integration efforts vary greatly. In some cases, they may consist merely of calling together representatives of the participating groups for one or two meetings a year for the purpose of discussing advantages of coordination.

ABOUT THE AUTHOR: Keith Martin, Director of the Roberson Memorial Center in Binghamton, N.Y., was graduated from Harvard College, and studied music and painting in Europe for several years before becoming a professional portrait painter and teacher. In 1939 he became Director of the Kansas City, Mo., Art Institute, where he developed the School of Industrial Design and the Combined Course Plan in cooperation with local colleges. In World War II he served as Assistant to the Director of Defense. While serving in the Engineers and the XXth Air Force in the CBI he was coinventor of the Radar B-A-T. In 1945 he joined IBM, and took charge of the Fine Arts Department, developing 26 traveling exhibitions. In 1953-54 he laid the plans for opening the Roberson Memorial Center. Long interested in arts councils, Mr. Martin is an incorporator and member of the Board of Directors of Community Arts Councils, Inc.

nd Cultural Growth

"In other cases, the arts council exists as a legal entity, staffed by a professional director and secretarial assistants, and engages in a wide service program ranging from publication of a calendar of the area's artistic events to the handling of a single community campaign annually for raising the funds necessary to meet maintenance costs of the participating organizations."

The forms and functions and even the names of the arts councils differ as widely as the communities, and the conditions within the communities, that they serve.

The more frequent factors leading to the organization of councils include: vastly increasing needs for physical plant; the necessity for more efficient and successful fund raising and management of endowments for operations; the filling of deficiencies in the cultural life of the community by creating new activities; the reduction of deleterious competition for audiences and spectators resulting from avoidable conflicts in schedules; and, perhaps most important, the recognition of the interrelationships of the arts and sciences and the ultimate, common goal—the total cultural nourishment of the individual and the community.

The newly formed international organization, Community Arts Councils, Inc. (referred to as CACI), is not an end in itself. The articles of incorporation state its purpose as a non-profit organization: "It shall act as a coordinating, educational and service organization to foster, promote, encourage, and increase the knowledge, appreciation and practice of the arts exclusively through educational activities." Its reason for existence is to serve a varied constituency and to create an atmosphere of understanding and beneficial cooperation among the several areas of community cultural activity. It will do this on an international scale.

Provision for operation and cooperation across our borders is apparent in the fact that Arthur Gelber, President of the Canadian Conference of the Arts, is among the original incorporators and serves on the Board of Directors. Vancouver, B. C., established one of the earliest arts councils and the movement has spread rapidly through Canada where now there are more than 20 councils in operation and many more under consideration.

A central point of exchange of information and experience, CACI can bring together the massive influence of musical groups, the museums, the theatre and ballet, and many other facets of the national culture. It is dedicated to serving the interests of the local arts councils. It can be of assistance to state councils, such as that just created in New York. Regional councils like the Tri States Arts Council, embracing Virginia and North and South Carolina, as well as the specialized national associations in the arts can be served by CACI.

As an association of a multiplicity of community enterprises it can bring into focus the collective image of our national cultural achievement. The methods and means by which it will achieve its purpose will be arrived at with deliberation.

After incorporation in Winston-Salem last August, the Board of Directors has undertaken study of proposed By-Laws, and a proposed program for submission to the member arts councils in convention in Philadelphia next June. They will be meeting for the seventh time in conjunction with the annual convention of the American Symphony Orchestra League.

Where may we examine some of the fruits of coordination among activities in the arts? Mani-

festations of the principle are far more widespread than a listing of scores of specific arts councils would suggest. Many community programs do not bear the designation, "Arts Council," and yet seek and accomplish many of the objectives of an arts council. These other organizations may find it beneficial to open lines of communication, or even associate themselves with the arts councils. Equally, arts councils may well profit from an awareness of, and cooperation with, similarly motivated programs within single institutions, notably museums.

In drawing attention to selected programs around the continent no reflection is cast upon a large number of successful and worthy institutions and arts councils. The purpose here is to stimulate thoughtful consideration of the local community situation by indicating the variety, the range of scope, and accomplishments to be found in coordinated cultural programs.

The great service and value of this publication in providing pertinent information can be shown by directing attention to the November issue of MUSEUM NEWS, with particular reference to the article on the Virginia Museum of Fine Arts.

Munson-Williams-Proctor Institute, in October, opened its new Museum of Art and the Fountain Elms Restoration (MUSEUM NEWS, September and November, 1960). Here is a clear institutional marriage of art and history. There are many less well known facets of the Institute's activities. By services and subventions it assists other community endeavors such as the American Guild of Organists, Chamber Music Society, Children's Community Theatre, Civic Music Society (orchestra and band) Oneida Historical Society (quarters in Fountain Elms), The Players (community theatre), Junior Symphony, and others.

The Cincinnati Institute of Fine Arts was founded primarily for the purpose of providing financial support for the arts. It operates a pool endowment and the Community Chest—like United Arts Fund, and supplies support to the Symphony, Art Museum, Taft Museum, Summer Opera, College-Conservatory of Music and the Art Academy.

One of the noteworthy achievements of this operation is equally remarkable in the arts council combined fund raising activities in Louisville, Fort Wayne, St. Paul, Winston-Salem, and elsewhere. That is, it eliminates much duplication of effort and expense on the part of both donors and the recipient participating institutions.

Financed by city bond issue and private funds, designed by Ralph Rapson and engineered by Ellerbe & Co., the Arts and Science Center in St. Paul, Minn., will house the Gallery and School of Art, Science Museum, Theatre, rehearsal, meeting, and office space for opera, philharmonic society, artists' association, and music club.

There are few, if any, situations where unification or confederation of the interests of arts organizations for achieving fiscal efficiency has resulted in unwarranted control or interference in artistic decisions. There are examples where the total funds raised have exceeded by from two to three times the total raised by separate campaigns.

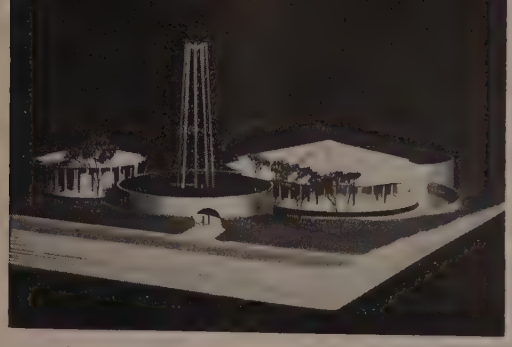
Separate fund drives often engender unfortunate connotations of competition among cultural organizations. It should be clear that different arts groups compete with the highest standards in their respective fields, not with each other.

An example of many arts councils that go further in service to participating groups is the Quincy (Illinois) Society of Fine Arts, the President of which, George M. Irwin, is also the first President of Community Arts Councils, Inc. It describes its activities in general terms . . . "a not-for-profit corporation—an arts council—offering assistance in coordinating and expanding the many activities of Quincy's fine arts groups. Organized in 1948, it is offering extensive services to its member organizations in areas of administration, publicity and general arts promotion . . ."

A feature newly added to the Quincy program of cultural coordination is an arts festival, eight days of exhibitions, demonstrations, and performances. Most of these are by community talent and resources, but importations of national stature add breadth to the effort.

Festivals, combining many arts, are not new. Today they are an increasingly important element in coordinated arts programs from Boston to Seattle, from Canada to the Gulf states. An arts festival, often, is the first attempt at cooperation among the arts, and results in the setting up of a permanent arts council. Equally often the festival grows out of years of prior cooperation.

Roberson Memorial Center, Binghamton, N. Y. is a highly integrated form of coordinated arts



LEFT: Winston-Salem Arts Council moved to new Arts Center in 1958, shared with United Fund and Chamber of Commerce and housing theatre, workshops, symphony and dance rehearsal area, classrooms, music library, and offices. CENTER: Proposed expansion of Roberson Memorial Center in Binghamton, by Lacy, Atherton & Davis, includes Planetarium (left); Foucault Pendulum Court, lobbies, offices (front); and large building to house art, natural history, science, and industry exhibits around 300-seat hall. RIGHT: Prof. Hugo Leipziger-Pearce represents architects' and city planners' interest in proposed Corpus Christi, Tex., Arts and Sciences Center.

institution. It houses and operates museum programs in the fine arts and crafts, regional archaeology and history, science and industry. It provides direction, staff and services (including fund raising) for the museum activity and for nine integrated membership societies in the areas of the visual arts, music and the dance, photography, horticulture and gardening, world affairs, history and science. Each society has its own governing board. Affiliated with the integrated groups are 40 independent societies operating associated activities which, in varying degrees, use common facilities.

Adult and children's classes are offered in most of the fields enumerated above. Production preparation and rehearsal areas are provided for the opera, choral society, and community theatre. Like most of the other arts councils, the Roberson Memorial operates a clearing house for the scheduling of cultural events. For years it has been producing a daily educational television program which treats of, and promotes, the subjects and organizations embraced in its general program.

At some point in the development of many arts councils the necessity for the construction of adequate housing for cultural organizations becomes a paramount project. In some cases it is in the early stages, as in St. Paul and Ft. Wayne. Often it happens after some years of operation, as in Winston-Salem.

City and area planners and economic consultants are hard at work drawing up the blueprints for the America of the future. They are acutely aware of the economic force of the arts as well as their aesthetic and educational contribution. They search for cultural activities and facilities as a means of drawing the population into proximity to the general service, commercial, and industrial establishments of the community.

A well-organized and effective arts council can serve a vital interest of the community in the urgent process of planning. Representing at least the major cultural activities in their community, the arts council can make more certain that the needs for facilities and financing for the arts are properly evaluated and integrated into master plans.

From Lincoln Center for the Performing Arts in New York City (which will include school, museum, and library facilities) and the National Cultural Center project in Washington, D. C., to the majority of arts councils in the United States and Canada is a long drop in financial and other vital statistics. But there is one factor of equality to be found in all such cooperative arts projects—a high degree of devotion to the cause of the arts and a determination to mobilize and make the best use of the available financial and human resources to attain and sustain the highest possible standards.

It is appropriate to note that in many communities it has been the Junior League that has recognized the value of coordinating and balancing the cultural activities. Deeply conscious of the desirability of a complete cultural life for their families, the young ladies have frequently gone beyond their projects in specific areas of the arts and have aroused both the community and the cultural organizations into rewarding relationships.

No small purpose of CACI is to let the world in on a secret about America. Often we are described as materialists because we own more than 70,000,000 automobiles (a symbolic reference frequently made). We can with assurance and pride point to the fact that scores of millions of our people use these automobiles to transport themselves to visit some 4,500 museum-type institutions, attend and perform in over 1,000 organized symphony orchestras, several thousand community theatres, and hundreds of operas, ballets, and chamber music concerts—to mention only major categories in our community cultural resources—all in the province of the arts councils.

George Catlin: *Peter Pitchlyn, Choctaw Indian.*

E. C. Coates: *Old Blockhouse on St. Regis* (1851).

ABOUT THE AUTHOR: James Taylor Forrest, Executive Director of the Gilcrease Institute of American History and Art in Tulsa, Okla., was formerly Curator of State Museums with the Colorado State Historical Society in Denver. Previously, he was Research Associate at the Wisconsin State Historical Society, and Command Historian for the Strategic Air Command at Omaha, Nebr. Born in Indiana in 1921, he received his B.S. degree in History from the University of Wisconsin in 1948, and his M.A. degree the following year. During World War II he served with the U.S. Air Force in Africa, India, and China, and, for more than a year, was correspondent in those areas for Air Force Public Relations, working in conjunction with the O.W.I. Forrest became the first Director for Gilcrease Institute after it was acquired by the city of Tulsa in 1955. He is Editor of the Institute's quarterly, *The American Scene*, and is a frequent contributor to art and history publications. He is Chairman of the Oklahoma Museums Association, founded earlier this year.

James T. Forrest

The Picture Maker

Art is serving a carefully calculated dual purpose in Tulsa, Oklahoma. The huge collections of the Gilcrease Institute are being used to relate the story of American's westward expansion—as well as the history of the art of this continent from prehistoric times to the first decade of the present century. The philosophy and the pattern for the utilization of art objects as visual documents has been worked out over the past five years by the Institute's young and energetic staff. The concept of the use of art for documentary purposes is certainly not new, but on the scale used by the art and history museum in Tulsa it is at least unique. Considerable soul searching preceded the establishment of the education program and exhibit schedule now in practice.

The collections of the Gilcrease museum contain over 15,000 artifacts from all areas of North and Meso America, as well as the art objects produced by the men who came to America—or who journeyed across the land, recording its face and its people. Several works of art date from the early Spanish era. (These are augmented by a large collection of manuscript materials in the Institute's research library.) The use of pre-Columbian and historic Indian art and utilitarian items to suggest how the native Americans lived prior to European settlement has been successfully combined with the art and documents of the colonial and expansion periods to relate the historic scene. While only vignettes and flashes of history and life in another time and another place can be presented, these—with clear-cut lectures—provide exciting experiences for even the TV-jaded school-age youth of the present generation. The collections become more meaningful when thus interpreted and the heritage reflected takes on reality.

Some years ago when this art-as-documents was first considered, we began, logically, with the concept of Man as a picture maker; this simple fact was to be given primacy in tracing his history as an artist and as a chronicler.

We would begin with the most elementary conclusions: that man —apes and parrots notwithstanding—has the distinction of being the only picture-making animal on our planet. Perhaps, this is more of a key to his rise on the ladder of human progress than is generally

recognized. We know that for more than 30,000 years man has been a picture maker; the caves of southern France and northern Spain reveal examples of Aurignacian art which are both descriptive and beautiful. Certainly, the archaeologist owes much to the primitive artist; the drawings, the figurines, the picture languages, have contributed greatly to his knowledge of the centuries of peoples who lived before a written language, as we know it, evolved.

Picture maker! Fortunately the world has never lost her picture makers, once they began to work. Much of our knowledge of recent times as well as of the past has been preserved for us by the artist's brush. Often the artist has served as historian, where no other worked. Social historians often turn to the arts for documentation concerning other peoples and other times. A painting, a piece of sculpture is treated as any other document, being put to certain tests to judge its relative worth as a document. Treating art works as documents relating to social history, or other aspects of the story of Man, we realized, might cause some to cry out, "But what about art as an aesthetic joy?" Our answer was to be that what is beautiful will remain so regardless of our interest in it for its story-telling value. We knew, as do art museums everywhere, that visitors generally respond best to paintings which depict a familiar theme or present a known subject. In other words a painting can be beautiful, but it can also have documentary value—and one value need not detract from the other.

A brief look at some of the artists represented in the Gilcrease Museum and of their contribution in light of what has been said will illustrate the boundary of the project. The Gilcrease collections concern themselves generally with America; they develop considerable emphasis on the history of the trans-Mississippi West. The story of the American Indian is, of course, an important chapter in this history as is that of the Indian fighter, the mountain man, the homesteader, the miner, the cowboy, the builder of towns and cities. The historian was not an active seeker after knowledge on the rugged fringe of the American empire—stretching ever westward—but the artist was. Just seventeen years after the great Louisiana Purchase an English artist, Samuel Seymour, had sketched his way to the foot of the Rocky Mountains; twelve years later, in 1832, George Catlin, a native of Pennsylvania, went into the Missouri Valley—working over hundreds of miles both up and down

Pre-Columbian Aztec stone metate (corn grinder) from Panama, part of the large Pre-Columbian collections.

stream—to paint the Indian and the landscape. Catlin was determined to, as he put it, "rescue from oblivion the looks and customs of the vanishing races of native men in America." He devoted most of his life to this resolve; only in recent years has the world begun to realize the importance of his work.

The Picture Makers

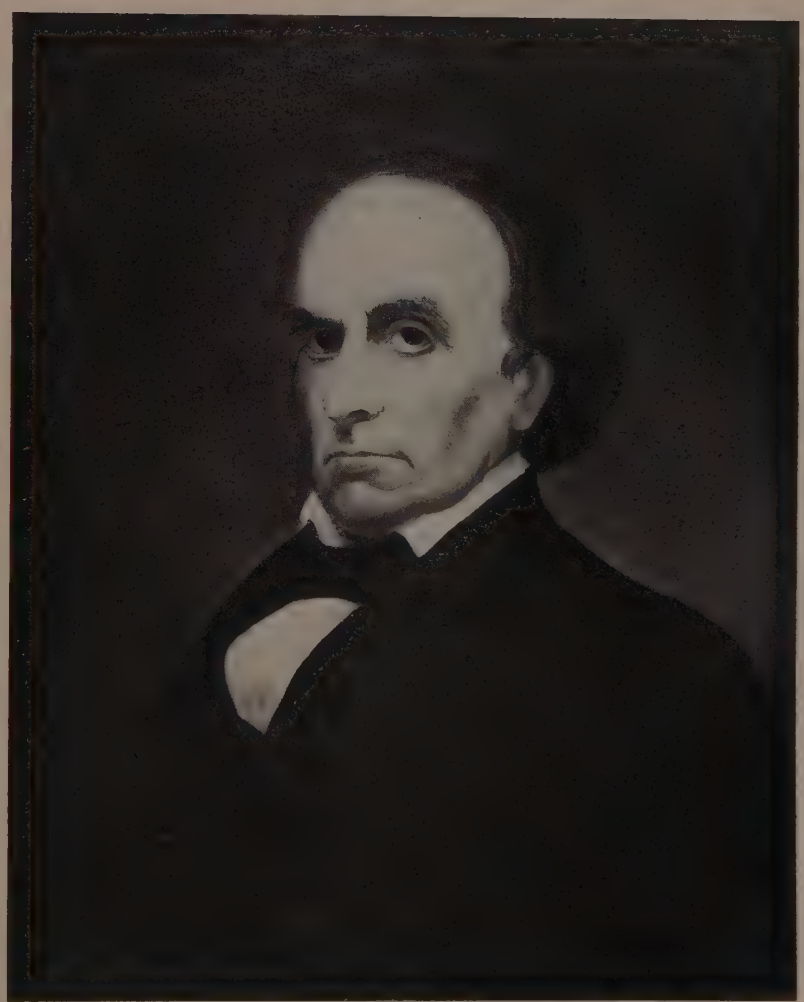
Many other artists came into the great frontier area, including Charles Bodmer, Peter Rindisbacher, and Alfred Jacob Miller. Miller was the first artist, whose work survives in any quantity, to paint the Rocky Mountain region and the far reaches of the upper Missouri. Miller traveled west under the sponsorship of Captain William Drummond Stewart with a fur company caravan in 1837; he sketched all along the 800-mile trip and produced invaluable records of the trappers, the old forts, the Indians in their native state, and of a landscape soon to be altered by the advance of white settlers. Miller tended to romanticize about his subjects on occasions, but his details are good and his eye was true; under the pink frosting one can see the rugged, virgin land awaiting conquest . . . the unsuspecting Indian about to lose his homeland to the white man whom he had at first made welcome.

Four years before Miller went into the Rockies, a Swiss artist of considerable talent, Charles Rodmer, traveled up the Missouri River to the mouth of the Marias, stopping for a time at Fort McKenzie. Bodmer accompanied the naturalist, Maximillian of Wied-Neuwied, who was later to write of his experiences and publish a folio containing many of Bodmer's paintings. Bodmer saw the Blackfoot, the Sioux, the Crow, the Assiniboin, the Snake, the Mandan and the Gros Ventres; many of his paintings are so faithful that they are used by ethnologists in their study of the Plains Indians. Certainly Bodmer's works carry a touch of the dramatic without losing their value as documents.

Much of the art produced on the American frontier was done by artists who were engaged in government surveys. John Mix Stanley joined General Philip Kearny in 1846, traveling from Santa Fé to San Diego; again in 1853 he became a part of the Isaac Stevens survey party, producing hundreds of sketches of the new West. Seth Eastman, a West Point graduate, in 1850 was instructed to prepare illustrations for the Bureau of Indian Affairs' publication, written by Henry R. Schoolcraft. Beginning in 1855 the U.S. Senate published a series of reports of the explorations and surveys made to determine the most practicable route for a railroad from the Mississippi River to the Pacific Ocean. These reports were filled with every type of information about the land and its inhabitants from the geography to the number of buffalo in the various herds, and here again the artist played an important role. The several men who contributed to this survey included Stanley, R. H. Kern, H. B. Mollhausen, A. H. Campbell, J. C. Tidball, J. J. Young, W. P. Blake, Charles Koppel, J. H. Richard, and many others. This survey resulted in producing one of the first documents to give a factual account of the area west of the Mississippi River; unfortunately, the average Easterner or seeker after western land did not see these heavy volumes. However, the trails into the West had been made and the artist's conception of the land of opportunity had much to do with the steady movement which followed.

The artist, the picture maker, has recorded a segment of our American story with such graphic realism that no history text is now compiled without the use of these primary source materials. However, during the last century, men like Frederic Remington, William Cary, Jules Tavernier, J. Ross Brone, and others went into changing West as artist-correspondents—on assignments from *Harper's, Frank Leslie,* and later *Collier's.* These men furnished the current news pictures—which are now historic documents. The camera is now the unsympathetic eye for the news reporter, but the artist is still recording the world as he sees it and his interpretation may have a truth no camera can produce. These works will serve then in their own time and in their own way.

The adventures and the lives of the artists who have left their "framed words" for us to see need not get involved in the story told; often it is difficult to discover the identity of the man—and it is rare to learn much of his travels or his thoughts. But the record stands—just as those left by the stone artisans of Egypt and Mexico—just as it does with the anonymous hunter-artist who scratched crude pictures on the bones of long-extinct mammoths of North America. These records, then, are the rich wealth of our museums, and serve to teach, to inspire, and to provide bench marks for the course of civilization. These, then, are the visual documents we at Gilcrease are attempting to see and to read (and appreciate) as though we were looking over the shoulders of all the men as they worked—as these picture makers captured the American scene.



Representative of the huge collections of American art at the Gilcrease Institute are the objects depicted on this page. ABOVE LEFT: John James Audubon: *The Wild Turkey* (oil). ABOVE RIGHT: Pre-Columbian palmate stone and yoke, Meso-American. BELOW RIGHT: George Caleb Bingham: *Daniel Webster* (oil). The entrance to the Gilcrease Institute is shown in the photograph printed in color.

LEFT: Accessions from the *XX Ceramic International* in the collections of the Everson Museum of Art.

William Hull

Twenty-first Ceramic

THE CERAMIC NATIONAL—MILESTONES

1932 An exhibition of ceramic art was organized by Anna Wetherill Olmsted, Director of the Syracuse Museum of Fine Arts, in memory of Adelaide Alsop Robineau (1865-1929), noted Syracuse ceramist.

1933 A second *Robineau Memorial Ceramic Exhibition* was held, setting the pattern for a recurrent show.

1937 The sixth *Exhibition of Contemporary American Ceramics* formed the basis for an invited showing abroad. It travelled to Copenhagen, Stockholm, Gothenburg, Helsinki, and Stoke-on-Trent, and was financed by the Rockefeller Foundation.

1939 The eighth *Exhibition of Contemporary American Ceramics* was invited to the Golden Gate Exposition in San Francisco by Dorothy Liebes, Director of the Decorative Arts Division.

1941 For its tenth anniversary, the *Contemporary Ceramics of the Western Hemisphere* exhibit was organized with the cooperation of the International Business Machines Corporation.

1946 The eleventh *National Ceramic Exhibition* was resumed following its discontinuance during the war years. The Syracuse China Corporation cooperated in its sponsorship.

1947 The *12th Ceramic National* was the first to bear the exhibition's present title.

1954 The *18th Ceramic National*, formerly held annually, became a biennial exhibition.

1958 For its twentieth anniversary the *XX Ceramic International Exhibition* was organized with the cooperation of the Syracuse China Corporation and the Ferro Corporation of Cleveland. Ceramists from ten Western European countries, Canada, and the United States were included.

1960 The *XXI Ceramic National* returns to its earlier format of a national survey with the sponsorship of Syracuse China Corporation, Carrier Corporation, Ferro Corporation, and assisted by the General Electric Company. This is the first Ceramic National to be issued from the new Everson Museum of Art of Syracuse and Onondaga County which, in 1959, incorporated the facilities and program of the Syracuse Museum of Fine Arts.

ABOUT THE AUTHOR: William Hull, Director of the Everson Museum of Art in Syracuse, N.Y., since 1957, is a native of the state of Washington, and received his B.A. degree in Foreign Languages from Washington State University. After Army service in World War II, he headed an importing business dealing in contemporary and antique ceramics. He came to his present position to reorganize the Syracuse Museum of Fine Arts administratively and to work towards the merger with the Everson Museum of Art, which was effected in June, 1959. Mr. Hull has resigned his directorship as of January 1, 1961, in order to pursue further studies in art and history.

ational At Syracuse

Planning for the present edition of the Ceramic National has involved reflection on its past history, the re-evaluation that this has implied, and, not too incidentally, a sharpened awareness of the element of self-competition embodied in an established, recurrent exhibition.

The organizational pattern of the show has evolved largely through the cumulative experience of nineteen competitive exhibitions. The manner of assembly was perhaps the major change in this year's effort.

Since the eleventh exhibition in 1946, a system of regional acceptance centers and regional juries has been set up with the help of other museums throughout the U.S. Seven such centers were being used by the time of the Nineteenth Ceramic National. For the present show, the Twenty-first, centers were set up in Boston, Cleveland, Toronto, Los Angeles, San Francisco, Seattle, Minneapolis, and Athens, Georgia, in addition to Syracuse, in order to cover the country as completely as possible.

We decided, in view of this large number, and for reasons of both time and expense, to have the director and assistant director handle the initial screening at the various centers, working with the directors or members of the curatorial staffs of the host institutions. Out of 1276 entries submitted, the selection of the 335 works to be shown in Syracuse was achieved in just under three weeks. A final jury of awards gave the 16 prizes and chose the 246 works that comprise the two-year travelling exhibition.

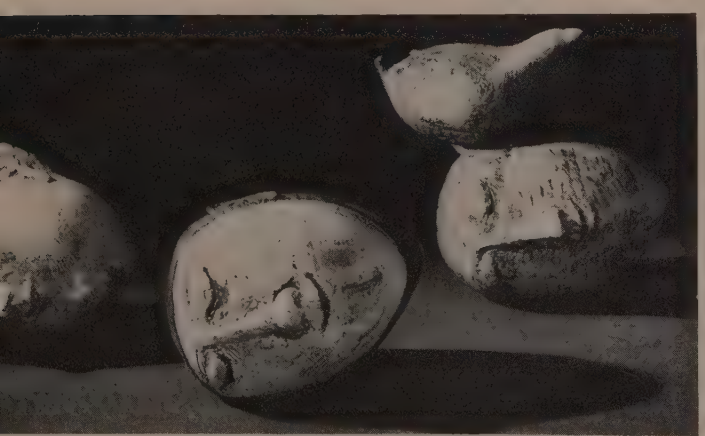
Garden setting in the *XXI Ceramic National* (1960), designed by Everson Museum Director William Hull.

Twenty-first Ceramic National

The decision to use our own staff for the initial selection, it should be added, resulted also from an unprecedented consideration. The widely acclaimed *XX Ceramic International*, the twentieth anniversary edition of the National, held in 1958, was an invitational exhibition. The return to an "open" show raised the very natural question as to how willing an artist, once invited, would be to submit once more to a screening jury.

If our worst fears were realized, we would, it was felt, at least be on the scene to insure the strongest possible representation. As it happened, not only was there a most impressive number of entries from artists previously invited, but also an amazingly vital new group of younger participating artists had evolved during the four years since the last "open" show.

A successful presentation of the ceramic art of our time must include elements of both the applied and fine arts. The only criterion for acceptance in the Ceramic National, other than the integrity of the work itself, is that the potter's materials be so preponderant that the piece cannot be conceived

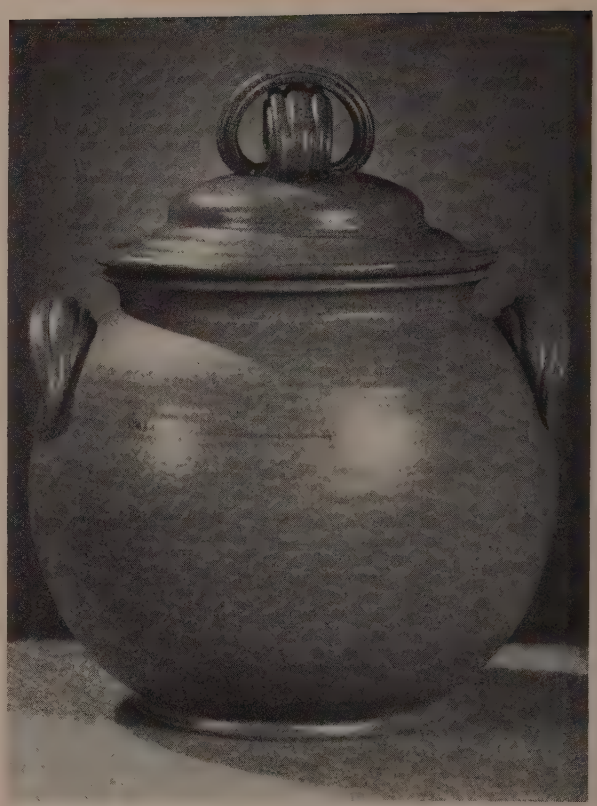


Stoneware sculpture by Kenneth John Dierck (1960).

in any other medium. This aspect has affected our view of ceramic sculpture to the greatest degree.

While we attempt to avoid, as much as possible, an editing in terms of any particular school, or schools, as representing our time, we cannot ignore a consciousness of the trends that do influence today's ceramic art. Style, and the portion of style that is fashion, is not to be gainsaid.

Since the end of World War II, the craftsmanship and the color of pottery have been increasingly dominated by traditional Japanese ceramic aspects.



Salt-glazed covered jar by Arthur E. Baggs (1938).

This influence is probably at its height today, and its most thorough regional exponent is our Midwest. Inevitable reactions to this direction have appeared, however. Perhaps through the impact of the European entries of the *XX Ceramic International*, there is a renewed emphasis on traditionally Western ideas. Of several resultant trends, the most significant is one that we find ourselves referring to as "romantic." It embodies elements of both Western and Eastern cultures.

(Having grown accustomed to the Japanese pottery of Americans whose names indicate a European background, we also find it interesting, furthermore, to discover distinct overtones of pre-Renaissance Europe in the work of several Americans of Oriental parentage.)

As for color, we note with particular gratitude that it seems to be returning to the art of the potter —and along with it, the lustrous surfaces that have too long been absent. We feel, too, that those working in ceramic sculpture seem to have a surer feeling for their medium than it has embodied in the recent past.

While highlights of the history of the Ceramic

National are covered in the "Milestones" at the beginning of this article, no review of these events would be complete without some comment on the person who originated and nurtured this big biennial. Anna Wetherill Olmsted, director of our museum for 27 years, must be credited with advancing the stature of ceramics in our time, from a relatively obscure craft to a widely-acknowledged art form.

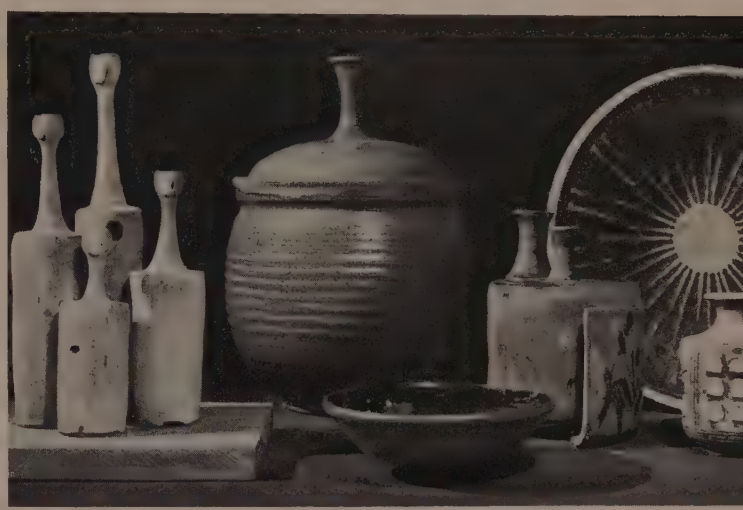
The fact that Miss Olmsted's name is linked with this development throughout the United States is a fitting tribute to a person who has truly dedicated her life to the advancement of ceramic art. To her must also go, moreover, the credit for attracting industrial sponsorship for the Ceramic National, as the increasing costs of the rapidly-developing exhibition severely taxed the resources of a small museum.

As the exhibition has grown, so has the museum's already quite significant collection of ceramics, assembled for the most part through purchase prizes. Coupled with the porcelains by Adelaide Alsop Robineau, in whose memory the show was founded, it covers nearly sixty years.

The collection is far from complete. The building of a documentary archive, to tell the entire story of studio ceramics of the 20th Century, is one of our most compelling objectives.

LEFT: Installation detail from the *XX Ceramic International* (1958).

BELOW: Pottery from the *XXI Ceramic National* (1960).



ABOVE: Group of porcelains by Adelaide Alsop Robineau, in whose memory the Syracuse ceramic exhibitions were initiated.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

CANADIAN

Montreal, Que., Museum of Fine Arts: "Pellan Retrospective Exhibition," Jan.-Feb.

Ottawa, Ont., Exhibition Extension Services: "New Talent in the U.S.A., 1960," Sept. 1-Apr. 30; "Contemporary Color Lithography," Oct. 15-Jan. 15. Both AFA Traveling Exhibitions.

Toronto, Ont., Art Gallery: "Royal Canadian Academy," Nov. 25-Jan. 2; "American Painting 1865-1905," Jan. 6-Feb. 5.

Toronto, Ont., Royal Ontario Museum: the Lee of Fareham Collection of Silver and Metal Work. Includes Far Eastern bronzes, as well as German, English, Spanish, Portuguese, and Italian metal work. Presented to the Massey Foundation in 1940, now on permanent display at the Museum.

Vancouver, B.C., Public Aquarium: Iguana Tank and Turtle Tank. New display tanks for live specimens of iguanas and turtles.

Winnipeg, Man., University of Manitoba, School of Architecture: "Creative Engineering: The Work of Nervi," Jan. 10-31. AFA Traveling Exhibition.

WESTERN

Boulder, Colo., University of Colorado, Fine Arts Gallery: "German Color Prints," Dec. 6-31. Smithsonian Traveling Exhibition.

Colorado Springs, Colo., Fine Arts Center: "Contemporary Prints from Yugoslavia," Dec. 27-31; "Artists of Colorado Springs and Vicinity," Jan. 1-20.

Denver, Colo., Art Museum: "Shape and Form," through Feb. 12; "Western Heritage," through May 21.

Eugene, Ore., University of Oregon, Museum of Art: "Exotic Art," Dec. 11-Jan. 7. AFA Traveling Exhibition.

La Jolla, Calif., Art Center: "Contemporary Religious Prints," Dec. 4-Jan. 4; "Dextra Frankel, Crafts," Dec. 7-Jan. 8; "1960 Annual Painting and Sculpture Exhibition," through Jan. 1.

Los Angeles, Calif., County Museum: "Art Expression in Central Africa," Nov. 1-Jan. 1; "Deakin Mission Paintings," through Dec. 24; "Rococo—18th Century Costumes and Textiles," Nov. 15-Feb. 12.

Los Angeles, Calif., County Museum: Hall of Insects. All important phases of entomology are demonstrated through the use of models, phototransparencies, and mounted specimens. Special topics include the anatomy of insects, their means of locomotion, how they communicate, the interdependence of plants and insects, and the antiquity of insects.

Los Angeles, Calif., Municipal Art Gallery: "Christmas Packaging Design Exhibit," Dec. 6-Jan. 1; "Annual Christmas From Many Lands Festival," Dec. 9-18; "Artists of the Southwest," Jan. 3-29; "Aldrich Collection," Jan. 5-29. AFA Traveling Exhibition.

Oakland, Calif., Art Museum: "Northern California Painters' Annual," Jan. 7-29.

Pasadena, Calif., Art Museum: "Paintings by Martin Lubner and Morton Dimondstein," Nov. 15-Dec. 31; "A Brief History of Ceramics," "Paintings by Walter Askin," "American Paintings from the McMurray Collection," all Nov. 30-Jan. 4.

Phoenix, Ariz., Art Museum: "Anna Mahler—Sculpture," "Arizona Landscapes," "Cecil Everley Paintings," "Indonesian Folk Art Show," all through Dec.; "California Ceramics," "Graphics by Kurt Seligman," "Henry Moore—Watercolors," "Major Periods—Children's Museum," all through Jan.; "Chinese Art," Dec. 1-Jan. 31.

Phoenix, Ariz., Heard Museum: "Mexico, Yesterday and Today," Nov. 10-Feb. 15.

Pocatello, Idaho, Idaho State College, Art Gallery: "Houses, U.S.A.," Dec. 6-26. AFA Traveling Exhibition.

Portland, Ore., Portland Art Museum: "Form Givers at Mid-Century," Nov. 20-Dec. 20. AFA Traveling Exhibition.

Portland, Ore., Portland State College: "The Golden Age in Holland," Jan. 12-Feb. 2. AFA Traveling Exhibition.

Roswell, N.M., Museum: "Paintings of Eunice Deason," Dec. 16-Jan. 7; "Cady Wells Retrospective Exhibition," Jan. 8-Feb. 3.

Sacramento, Calif., E. B. Crocker Art Gallery: "Carl Morris Retrospective Exhibition," Dec. 11-Jan. 4; "A Corporation Collects," Jan. 10-30. Both AFA Traveling Exhibitions.

San Diego, Calif., Fine Arts Gallery: "San Diego Collects," Dec. 2-Jan. 1; "Pagan," Dec. 17-Jan. 8, "Designer-Craftsmen, U.S.A.," Jan. 6-29. Both Smithsonian Traveling Exhibitions.

San Francisco, Calif., California Academy of Sciences: "Designs in Nature," "Look to the Mountains," both through Jan. 1. Morrison Planetarium: "The Star of Bethlehem," through Jan. 1.

San Francisco, Calif., California Palace of the Legion of Honor: "Recent Ceramics by Ernestine Cannon," opened Nov. 17; "Recent Works by Fred Reichman," opened Nov. 19.

San Francisco, Calif., M. H. de Young Memorial Museum: "Paintings by Gary Woo," "Sculpture by Catherine Maroney and Harry Leippe," Nov. 24-Dec. 26; "Association of San Francisco Potters Biennial Exhibition," Dec. 2-Jan. 2; "New Paintings from Yugoslavia," opening Dec. 29. AFA Traveling Exhibition.

San Francisco, Calif., Museum of Art: "Philip Evergood Retrospective Exhibition," Nov. 25-Jan. 1; "Christmas Festival: Trees and Decoration," "Art for Christmas Giving," both Dec. 9-26; "American Folk Art from the Abby Aldrich Rockefeller Collection," Dec. 12-Jan. 23; "Form Givers at Mid-Century," Jan. 3-29. Both AFA Traveling Exhibitions.

San Marino, Calif., Henry E. Huntington Library and Art Gallery: "Dürer, Rembrandt, and Goya," through Jan.

Santa Barbara, Calif., Museum of Art: "Contemporary Paintings for Purchase," "Madonnas and Religious Figures," "Paintings by Max Beckmann," "Paintings by William Rohrbach," all through Dec.

Santa Clara, Calif., University of Santa Clara, de Saisset Art Gallery: "Watercolors of California Wild Flowers by Mrs. F. McClatchy Richardson," Dec. 3-Jan. 2.

Seattle, Wash., Art Museum: "American Institute of Architects, Washington State Chapter, Honor Awards," "Religious Art from the Museum Collection," "1960 Accessions," Dec. 7-Feb. 5.

Seattle, Wash., Charles and Emma Frye Museum: "The Bible: Chagall's Interpretations," Dec. 15-Jan 16. AFA Traveling Exhibition.

Stanford, Calif., Stanford University, Art Gallery: "Contemporary Greek Painting," Dec. 6-Jan. 15. Museum: "The Game of Kings—Chess through the Ages," Oct. 16-Jan. 8.

MIDWESTERN

Akron, Ohio, Art Institute: "Portrait of the Madonna," Nov. 20-Dec. 31; "Living Japan," Nov. 27-Jan. 4; "Major Paintings from the Whitney Museum of American Art," Jan. 5-25. AFA Traveling Exhibition.

Austin, Tex., Texas Fine Arts Association: "Mexico Today," Dec. 15-Jan. 5. AFA Traveling Exhibition.

Brownwood, Tex., Howard Payne College, Department of Art: "Everett Spruce Retrospective Exhibition," Jan. 3-22. AFA Traveling Exhibition.

Chicago, Ill., Art Institute: "Japanese Figure Prints of the 18th and 19th Centuries," through Dec. 24; "Primitive Art from Chicago Collections," Nov. 19-Dec. 31; "Ceramics by Clyde Burt," Nov. 26-Jan. 29; "Special Christmas Exhibit," Dec. 3-Jan. 8; "Photographs by Clarence John Laughlin," Dec. 9-Jan. 15; "English Lusterware," Jan. 14-May 14.

Chicago, Ill., Metropolitan Fair and Exposition Authority: "The Baroque Illusion," Dec. 9-30. AFA Traveling Exhibition.

Chicago, Ill., Museum of Science and Industry: Electric Utility Exhibit, presented by the Commonwealth Edison Company. Presents the story of modern electrical production and distribution, including power generation, transmission, and such basic terms as volts, amperes, and ohms. Also includes an animated model of the new Dresden Nuclear Power Station; new installation.

Chicago, Ill., University of Illinois, Art Gallery: "Karl Schrag Retrospective Exhibition," Dec. 27-Jan. 22. AFA Traveling Exhibition.

Cincinnati, Ohio, Art Museum: "Fifteenth Annual Exhibition by Artists of Cincinnati and Vicinity," Nov. 22-Jan. 3; "Famous Religious Prints Since the XV Century," Dec. 1-Jan. 10; "Recent Additions to the Museum's Painting Collections," opening Dec. 11; "Contemporary Sculpture by Artists from the Old Midwest," Jan. 13-Feb. 7.

Cleveland, Ohio, Museum of Art: "Year in Review, 1960," Nov. 30-Jan. 1.

College Station, Tex., Texas A&M College: "Works by University of Texas Faculty Members," Jan. 1-31.

Columbus, Ohio, Gallery of Fine Arts: "Five Centuries of European Drawing," Dec. 7-27; "LG60:II, Ben Mahmond," Dec. 2-23; "Contemporary Spanish Painting," Jan. 3-24; "LG 61:III, Paintings by James Grimes," Jan. 6-30.

Columbus, Ohio, Ohio State University, Ohio Union: "Graphics," Jan. 9-29. AFA Traveling Exhibition.

Dallas, Tex., Southern Methodist University, Umphrey Lee Student Center: "Creative Engineering: The Work of Nervi," Dec. 8-28. AFA Traveling Exhibition.

Dayton, Ohio, Art Institute: "Works by Area Artists," Nov. 15-Dec. 30; "The Ohio Printmakers, 1961," "The Art Center Dayton Biennial," through Dec. 30; "Carl Morris Retrospective Exhibition," Jan. 5-Feb. 4. AFA Traveling Exhibition; "Monet and the Giverny Circle," Jan. 7-Feb. 12.

Dearborn, Mich., Henry Ford Museum: "Americana Unlimited," continuing indefinitely.

Denton, Tex., Texas Women's University, Art Gallery: "Street Furniture," Dec. 8-28. AFA Traveling Exhibition.

Des Moines, Iowa, Art Center: "German Artists of Today," "James Lechay—One Man Show," both Dec. 1-31.

Detroit, Mich., Historical Museum: "Children's Toys: Mirror of the Past," Nov. 26-Jan. 29; "Christmas Choice," "Detroit's Christmas Heritage," Dec. 3-31; "Christmas Trees from Many Lands," Dec. 17-31; "Historic Citizen—Lizzie Merrill Palmer," "Spotlight on Franklin Village," both through Dec.

Detroit, Mich., Institute of Arts: "Masterpieces of Flemish Art: Van Eyck to Bosch," through Dec. "Musical Instruments from the Elizabeth Firestone Willis Collection," continuing indefinitely; "Forms from Israel," Dec. 1-22. AFA Traveling Exhibition.

Fort Worth, Tex., Children's Museum: Five-inch Solar Refracting Telescope. The instrument, which projects its images on the planetarium dome, can also be used for photography and spectra studies.

Houston, Tex., Museum of Fine Arts: "35th Annual Houston Artists' Exhibition," Dec. 28-Jan. 22; "Of Knights and Armor," Jan. 21-Mar. 12; "Paintings by Magritte," Feb. 10-Mar. 19.

Indianapolis, Ind., John Herron Art Museum: "American Prints," Nov. 27-Jan. 1; "Achievement in the Building Arts," Dec. 11-Jan. 1. AFA Traveling Exhibition; "American Romantic Painting," Jan. 8-Feb. 5; "Grabhorn's Typographical Work," Jan. 8-29.

Kansas City, Mo., William Rock-

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CURRENT EXHIBITIONS

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hill Nelson Gallery of Art: "American Art Nouveau Posters," Dec. 1-31. Smithsonian Traveling Exhibition.

Le Mars, Iowa, Westmar College, Department of Art, Art Gallery: "Mauricio Lasansky Retrospective Exhibition," Jan. 9-29. AFA Traveling Exhibition.

Macomb, Ill., Western Illinois University: "Scandinavian Printmakers," Dec. 1-31. NSS Traveling Exhibition.

Milwaukee, Wisc., Art Center: "Robert von Neuman—Wisconsin Artist," Dec. 8-Jan. 15; "The Collection of John J. Reiss," Dec. 15-Jan. 22.

Minneapolis, Minn., Institute of Arts: "Portraits from the Museum of Modern Art Collection," Nov. 29-Jan. 1. Museum of Modern Art Traveling Exhibition.

Minneapolis, Minn., Walker Art Center: "The Precisionist View in American Art," through Dec. 25; "Useful Gifts 1960," Dec. 4-Jan. 1; "Art Fair '60," through Dec. 31; "Purist Painting," Jan. 15-Feb. 19. AFA Traveling Exhibition.

Muskegon, Mich., Hackley Art Gallery: "Abstract Expressionist Drawings," Jan. 1-22. AFA Traveling Exhibition.

New Concord, Ohio, Muskingum College, Department of Art: "Photographer's Choice," Jan. 10-31. AFA Traveling Exhibition.

Northfield, Minn., Carleton College, Department of Art: "Museum Purchase Fund," Jan. 1-22. AFA Traveling Exhibition.

Notre Dame, Ind., University of Notre Dame: "Paintings and Drawings by Wilfredo Lam," Jan. 8-29.

Omaha, Neb., Joslyn Art Museum: "Story of American Glass," Dec. 15-Jan. 8.

Oshkosh, Wisc., Paine Art Center and Arboretum: "The Medieval World," Jan. 6-26. AFA Traveling Exhibition.

Owatonna, Minn., Free Public Library: "Walter Quirt Retrospective Exhibition," Dec. 11-Jan. 3. AFA Traveling Exhibition.

Peoria, Ill., Art Center: "Young Artists of Africa," Dec. 15-Jan. 5. AFA Traveling Exhibition.

San Angelo, Tex., San Angelo College: "Works by University of Texas Faculty Members," Dec. 1-31.

San Antonio, Tex., Marion Koogler McNay Art Institute: "Marsden Hartley," Dec. 10-31. AFA Traveling Exhibition.

St. Louis, Mo., Museum of Science and Natural History: "Transparent Woman." A life-size model of the human body in plexiglas, with a synchronized lighting system and tape-recorded lecture, installed in a new theatre seating 40. The theatre and the model were the gift of the St. Louis City and St. Louis County Medical Societies.

St. Louis, Mo., Washington University, School of Architecture: "Style and Security," Jan. 1-22. AFA Traveling Exhibition.

Sioux City, Iowa, Art Center: "Oscar Howe," Dec. 14-Jan. 11.

South Bend, Ind., Art Center: "Graphics," Dec. 5-25. AFA Traveling Exhibition.

Springfield, Mo., Art Museum: "The Figure in Contemporary American Painting," Dec. 6-26. AFA Traveling Exhibition.

Toledo, Ohio, Museum of Art: "Christmas Program," Dec. 5-23; "The Splendid Century," Jan. 7-Feb. 20.

Tulsa, Okla., Philbrook Art Center: "Private Worlds," Dec. 6-27. AFA Traveling Exhibition; "Children's Art from India," Dec. 6-27. Smithsonian Traveling Exhibition; "12th National Print Exhibition," Jan. 3-Feb. 2. AFA Traveling Exhibition; "Persian and Islamic Painting," "University of Kansas Faculty Exhibition," both Jan. 3-Feb. 2.

Urbana, Ill., University of Illinois, College of Fine and Applied Arts: "Mies van der Rohe," Nov. 25-Dec. 18. Smithsonian Traveling Exhibition.

Waterloo, Iowa, Grout Historical Museum: "A Nineteenth Century Christmas," "Nature Studies," both Dec. 3-30.

Wichita, Kans., University of Wichita, Art Gallery: "Persian Miniatures," Jan. 5-25. AFA Traveling Exhibition.

SOUTHERN

Athens, Ga., University of Georgia, Museum of Art: "Paintings by Joseph Swarz," Dec. 1-30.

Atlanta, Ga., Art Association: "Oil Paintings by Graduates," Dec. 1-31; "Christmas with Atlanta Hostesses," Dec. 4-Jan. 8; "Paintings by Virginia Sewell," Dec. 18-Jan. 6.

Atlanta, Ga., Public Library: "Some Younger American Artists," Dec. 14-Jan. 4. AFA Traveling Exhibition.

Chapel Hill, N.C., University of North Carolina, Ackland Art Center: "The Hudson River School," Dec. 1-22. AFA Traveling Exhibition; "View—1960," Dec. 20-Jan. 10. Smithsonian Traveling Exhibition.

Charlotte, N.C., Mint Museum of Art: "José de Creeft Retrospective Exhibition," Dec. 18-Jan. 8. AFA Traveling Exhibition.

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "The Technique of Fresco Painting," Dec. 10-31. Smithsonian Traveling Exhibition.

Clemson, S.C., Clemson College, School of Architecture: "Drawings by Leonardo," Jan. 5-25; "Sculpture: The Work of Nivola," Jan. 5-25. Both AFA Traveling Exhibitions.

Columbus, Ga., Museum of Arts and Crafts: "Modern Graphic Arts-

Religious Subjects," through Dec. 31. Smithsonian Traveling Exhibition; "Modern Church Architecture," through Dec. 31. Museum of Modern Art Traveling Exhibition.

Coral Gables, Fla., University of Miami, Joe and Emily Lowe Art Gallery: "Six Abstract Painters of Greater Miami," "Paintings and Sculpture by John Rood," both Nov. 15-Dec. 31.

Fort Lauderdale, Fla., Art Center: "Contemporary Japanese Show," "Dudley Stokes—Watercolors and Oils," "Japanese Calligraphy," all Dec. 6-29; "Private Worlds," Jan. 10-29. AFA Traveling Exhibition.

Fort Smith, Ark., City National Bank: "Portraits of Greatness, by Yousuf Karsh," Dec. 15-Jan. 15. Smithsonian Traveling Exhibition.

Greensboro, N. C., University of North Carolina, Woman's College: "Contemporary Prints from France," Jan. 10-Feb. 10; "World Literacy Symbol Competition," "Student Photography," both through Jan.

Hollins, Va., Hollins College: "The Figure in Contemporary American Painting," Jan. 9-29. AFA Traveling Exhibition.

Huntington, W. Va., Huntington Galleries: "The Artist in His Studio," Dec. 15-Jan. 8; "Jurors' Show," Jan. 8-29.

Louisville, Ky., J. B. Speed Art Museum: "Americans—A View from the East," Nov. 30-Dec. 31; "Irish Architecture of the Georgian Period," Dec. 10-31. Both Smithsonian Traveling Exhibitions; "The Hudson River School," Jan. 5-25. AFA Traveling Exhibition.

Memphis, Tenn., Brooks Memorial Art Gallery: "The Whitney Annual," Dec. 10-31. AFA Traveling Exhibition.

Meridian, Miss., Area Art Association: "William Pachner Retrospective Exhibition," Dec. 19-Jan. 3. AFA Traveling Exhibition.

Miami, Fla., Museum of Modern Art: "Abraham Manievich, Memorial Exhibition," Dec. 4-24; "Michel Michelet, Photographs of Italy," opening Dec. 18.

Nashville, Tenn., Children's Museum: Polar Bear Diorama; new installation.

New Orleans, La., Isaac Delgado Museum of Art: "The World of Art in 1910," Nov. 15-Dec. 31.

Norfolk, Va., Museum: "Yetta Bornstein—One-Man Exhibition," Nov. 30-Dec. 28; "The Madonna and Child," Dec. 11-31.

Palm Beach, Fla., Society of the Four Arts: "22nd Annual Exhibition of Contemporary American Paintings," Dec. 3-30; "Paintings from the Alvan T. Fuller Collection," Jan. 7-29.

Pensacola, Fla., Art Center: "Perception and Visual Expression," Dec. 11-31. AFA Traveling Exhibition.

Raleigh, N.C., North Carolina Museum of Art: Samuel H. Kress Foundation Art Collection. The gift comprises sixty-eight paintings and two sculptures, extending from the 13th to the 18th Centuries. Includes works by such Italian masters as Giotto, Botticelli, Veronese, and Tintoretto, Dutch artists such as Rembrandt and Frans Hals, and Flemish painters such as Quentin Massys. A number of Italian primitive works are included. Opened November 30; new installation.

Richmond, Va., Valentine Museum: "Annual Christmas Tree," Dec. 4-Jan. 6; "The Stage in Richmond," Dec. 7-Jan. 15.

Richmond, Va., Virginia Museum of Fine Arts: "25th Birthday Exhibition," Jan. 13-Mar. 5; "Architecture Worth Saving," Nov. 18-Dec. 25. Museum of Modern Art Traveling Exhibition.

Savannah, Ga., Telfair Academy of Arts and Sciences: "Second International Hallmark Art Award," Nov. 28-Jan. 3.

Winston-Salem, N.C., Winston-Salem and Forsyth County Public Library: "A College Collects," Dec. 9-29; "Emerson's New England," Jan. 1-22. Both AFA Traveling Exhibitions.

EASTERN

Albany, N. Y., Institute of History and Art: "Hugo Robus Retrospective Exhibition," Jan. 9-29. AFA Traveling Exhibition.

Allentown, Penna., Art Museum: "Impressionism in Sculpture," Jan. 1-22. AFA Traveling Exhibition.

Andover, Mass., Phillips Academy, Addison Gallery of American Art: "Pictures for Christmas," Dec. 3-27.

Baltimore, Md., Museum of Art: "Young America—1960 Exhibition," through Jan. 1.

Baltimore, Md., Walters Art Gallery: "Folkwandering Arts," "Vases Mounted in Ormolu," both Nov. 5-Jan. 15.

Bethlehem, Penna., Lehigh University: "Three Centuries of Printmaking in America," Dec. 4-Jan. 10; "Paintings and Sculpture," Jan. 12-Feb. 17.

Binghamton, N.Y., Roberson Memorial Center: "Christmas Forest," Dec. 4-20; "Roberson Adult Classes' Exhibition," Jan. 8-15.

Boston, Mass., Children's Museum: "Christmas Around the World," Dec. 1-31; "Christmas Long Ago," Dec. 1-Jan. 31.

Boston, Mass., Institute of Contemporary Art: "Design in Germany Today," Nov. 15-Dec. 24. Smithsonian Traveling Exhibition.

Boston, Mass., Museum of Fine Arts: "Modern Sculpture and Paintings—Recent Accessions," Nov. 16-Dec. 24; "Italian Drawings—Masterpieces from Five Centuries," Jan. 5-Feb. 12. Smithsonian Traveling Exhibition; "New England Embroideries," through Jan. 8.

Brooklyn, N.Y., Children's Museum: "Creche and Menorah Displays," "Christmas Exhibit," Dec. 1-31; "Hanukah and Christmas Stories," Dec. 3-31; "Christmas Star Exhibit," Dec. 15-31.

Brooklyn, N.Y., Museum: "Egyptian Sculpture of the Late Period," through Jan. 9; "Jacob Lawrence Retrospective Exhibition," Nov. 21-Jan. 2. AFA Traveling Exhibition.

Burlington, Vt., Robert Hull Fleming Museum: "Christmas Ball, People and Things from Victoria to Edward," Dec. 11-30; "All Vermont Camera Club Exhibit," Jan. 7-29.

Cambridge, Mass., Harvard University, Museum of Comparative Zoology: "Two Centuries of Danish Deep Sea Research," Nov. 30-Dec. 30. Smithsonian Traveling Exhibition.

Corning, N.Y., Glass Center: "An Eighteenth Century Neapolitan Creche," Dec. 6-Jan. 8.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Elmira, N.Y., Arnot Art Gallery: "Abraham Rattner Retrospective Exhibition," Dec. 18-Jan. 7. AFA Traveling Exhibition.

Huntington, N.Y., Heckscher Museum: "American Paintings," Nov. 13-Feb.

Indiana, Penna., State College, Art Department: "Milton Avery Retrospective Exhibition," Dec. 11-Jan. 16. AFA Traveling Exhibition.

Ithaca, N.Y., Cornell University, White Art Museum: "Picasso Prints in Local Collections," Jan. 3-Feb. 3.

Lincoln, Mass., DeCordova Museum: "Paintings, Sculpture, and Drawings from the Collection of Mr. and Mrs. Patrick B. McGinnis," through Dec. 20.

Montclair, N.J., Art Museum: "Contemporary Finnish Rugs," Dec. 11-Jan. 8. Smithsonian Traveling Exhibition.

Newark, N.J., Museum: "Olympic Sports in Art—Ancient to Modern Times," through Jan.

Newark, N.J., Museum: "World Areas in the News: Congo and Niger Valleys." Objects and crafts from Nigerian and Congolese tribes; new installation in the Junior Museum, continuing indefinitely.

Newark, N.J., Public Library, Art and Music Department: "Two Thousand Years of Chinese Painting," Dec. 15-Jan. 15. AFA Traveling Exhibition.

New Britain, Conn., New Britain Institute, Art Museum: "Major Work in Minor Scale," Dec. 1-22. AFA Traveling Exhibition.

New London, Conn., Lyman Allyn Museum: "Three Renaissance Architects," Dec. 9-29. AFA Traveling Exhibition.

New York, N.Y., American Museum of Natural History: "Lute, Flute and Drum: Musical Instruments Around the World," through Jan. 2; "Hummingbirds," through Mar. 19. Hayden Planetarium: "Star of Wonder," Dec. 6-Jan. 2; "Astronomy in the News," Jan. 3-Feb. 27; "The Career of Charles R. Knight," Jan. 13-Apr. 9.

New York, N.Y., Asia House: "Rajput Paintings," Dec. 2-Jan. 22.

New York, N.Y., I.B.M. Gallery: "Christmas in the Middle Ages," Dec. 5-30; "The Magnificent Enterprise," Jan. 10-27.

New York, N.Y., Metropolitan Museum of Art: "The Arts of Denmark: Viking to Modern," through Jan. 8; "American Buildings," "Charm is always in Style," continuing; "Paintings and Pastels by Children of Tokyo," Dec. 9-Jan. 31; "UNESCO's Third Major Project," Jan. 10-Feb. 19.

New York, N.Y., Museum of the American Indian: "Navajo Arts and Crafts," through Dec.

New York, N.Y., Museum of the City of New York: "Only in New York," through Feb. 5; "Ruth St. Denis," through Mar. 31.

New York, N.Y., Museum of Contemporary Crafts: "Japanese Design Today," Dec. 10-Feb. 15. Smithsonian Traveling Exhibition.

New York, N.Y., Museum of Modern Art: "100 Drawings from the Museum Collection," through Jan. 2; "Fernand Leger," Nov. 16-Jan. 2; "Movie Posters," Dec. 14-Feb. 5; "Recent Acquisitions," Dec. 21-Feb. 12.

New York, N.Y., Museum of Primitive Art: "The Raymond Wielgus Collection," opened Nov. 23.

New York, N.Y., New York Historical Society: "Theatrical Posters of Ninety Years Ago," "Niagara Falls, 1678-1960," through Feb.

New York, N.Y., Pierpont Morgan Library: "The Story of the Nativity," Dec. 13-Jan. 7.

New York, N.Y., Public Library, Print Gallery: "Rare Prints by Goya and Manet," through March 15.

New York, N.Y., Riverside Museum: "Japanese-American Exchange Exhibition," Dec. 4-22.

New York, N.Y., Scalamandré Museum of Textiles: "Modern Designs in Woven Textiles," through Jan.

Norwich, Conn., Slater Memorial Museum: "Currier and Ives Original Prints," Nov. 27-Dec. 21; "News Pictures of the Year," Jan. 3-22.

Philadelphia, Penna., Art Alliance: "Christmas Crafts Exhibition," through Jan. 8; "Hugo Robus Retrospective Exhibition," Dec. 3-28, "Lee Gatch Retrospective Exhibition," Jan. 3-23. Both AFA Traveling Exhibitions; "Monotypes and Prints of Related Techniques," Dec. 5-28; "William Palmer—Oils," "Edward R. Grove—Development of a Church Mural," Dec. 5-31; "Mia Chernin—Watercolors and Drawings; Howard N. Watson—Watercolors," Dec. 14-Jan. 8; "Animal Prints," Dec. 16-Jan. 18.

Philadelphia, Penna., Commercial Museum: "Sardinian Crafts," Dec. 1-Apr. 2. Smithsonian Traveling Exhibition; "Contemporary Italian Drawing and Collage," Jan. 1-Apr. 2, "The New Generation in Italian Art," Jan. 1-Apr. 2. Both AFA Traveling Exhibitions.

Philadelphia, Penna., Museum College of Art: "Directors' Choice," through Feb. 3.

Philadelphia, Penna., Pennsylvania Academy of the Fine Arts: "Fifth International Hallmark Art Award," Dec. 13-Jan. 8.

Philadelphia, Penna., University of Pennsylvania, University Museum: "Ruins of Rome," Dec. 15-Feb. 15.

Pittsburgh, Penna., University of Pittsburgh: "Graphic Arts of Sweden," Dec. 1-31. NSS Traveling Exhibition.

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "International Contemporary Glass,"

Dec. 1-Jan. 20; "Engravings by Albrecht Dürer," Dec. 5-Jan. 8; "One-Man Exhibition: Richard B. Beaman," Dec. 11-Jan. 15.

Princeton, N.J., Princeton University Library: "The Seasons," Dec. 6-31. Smithsonian Traveling Exhibition.

Rochester, N.Y., Memorial Art Gallery: "Major Painting from the Whitney Museum," Dec. 1-22. AFA Traveling Exhibition.

Rochester, N.Y., Museum of Arts and Sciences: "Denmark: The Friendly Land," Nov. 10-Dec. 31; "Freedom's Choice: Presidential Campaigns in History,"—Jan. 22.

Scranton, Penna., "Five Centuries of Religious Prints," Dec. 5-26.

Springfield, Mass., George Walter Vincent Smith Art Museum: "Christmas Bazaar," Nov. 13-Dec. 22; "Street Furniture," Jan. 3-22. AFA Traveling Exhibition.

Staten Island, N.Y., Institute of Arts and Sciences: "Crafts Exhibition," Nov. 20-Dec. 30; "The Constant Rebellion," Jan. 8-Feb. 5.

Stony Brook, L.I., N.Y., Suffolk Museum: "Oriental Textiles and Objects of Art," through Dec. 23.

Utica, N.Y., Munson-Williams-Proctor Institute: "Art Across America," Inaugural Exhibition, through Dec; "Works from the Institute Collection," Jan. 3-31. Fountain Elms: "The Erie Canal," Oct. 15-Dec. 31; "Headlines in History," Jan. 3-Apr.

Waltham, Mass., Brandeis University Library: "The Medieval World," Dec. 1-22. AFA Traveling Exhibition.

Washington, D.C., B'nai B'rith, Klutznick Exhibit Hall: "Focus on the World," through Dec.

Washington, D.C., Corcoran Gallery of Art: "The 27th Biennial Exhibition of Contemporary American Painting," Jan. 14-Feb. 26.

Washington, D.C., Howard University, Art Gallery: "Batiks by Maud Rydin," Nov. 15-Dec. 15. Smithsonian Traveling Exhibition.

Washington, D.C., Library of Congress: "Photographs by Magnum Photos," Nov. 3-Jan. 31.

Washington, D.C., Postal History Museum: "Abraham Lincoln's Associations with the American Postal Service," continuing indefinitely.

Washington, D.C., Smithsonian Institution: "Color Photographs on Soil Science," through Jan. 31.

Washington, D.C., Smithsonian Institution, National Air Museum: Capsules, Cradles, and Nose Cone of a Jupiter Rocket. The material is related to the first successful American rocket launching and recovery of animal life. One cradle contains the preserved body of the Rhesus monkey Able; new installation.

Westbury, L.I., N.Y., Country Art Gallery: "Birds and Beasts from the Museum Collection," Dec. 3-Jan. 8.

Worcester, Mass., Art Museum: "A Portrait of the Instructor as an Artist," Nov. 17-Jan. 2.

NOTE: Through a typographical error "Egyptian Sculpture of the Late Period," at the Brooklyn Museum, was listed as running through January. It closes on January 9, as scheduled.

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POSITION OPEN

University of Washington, Washington State Museum in Seattle: Position open September, 1962; **Director.** To direct and administer State Museum of Washington, involving exhibition and research primarily in anthropology, geology, and zoology. Candidate should have Ph.D.; active research program, and may expect to participate in the teaching program of appropriate University Department. Submit professional references and complete résumé of education and experience to Richard C. Snyder, Chairman, Museum Committee, Department of Zoology, University of Washington, Seattle. Salary $10,000 up.

STAFF CHANGES

Annapolis, Md., Historic Annapolis, Inc.: **Lloyd A. Brown,** formerly Director of the Chicago Historical Society and former Librarian of the Peabody Institute, has been appointed Director of Research.

Baltimore, Md., Walters Art Gallery: **Miss Lily Wahbe** has been appointed Secretary to the Registrar, to replace **Mrs. Franz Cannon,** who has resigned.

Boston, Mass., Children's Museum: **John Lenox Roberts** has been appointed to the staff as Curator of Geology, Paleontology, and Stratigraphy.

Buffalo, N. Y., Buffalo Museum of Science: **Charles E. Myers,** who has served on the Museum's staff as Bursar since 1930, has retired.

Columbus, Ohio, Ohio Historical Society: **Louis L. Tucker** has been appointed Director of the Historical and Philosophical Society of Ohio, replacing **Herbert Koch,** who has held the position for the past year.

Columbus, Ohio, Ohio State Museum: **Donald A. Hutslar** was made assistant Curator of History on September 1. He has served in this capacity on a part-time basis since September, 1959.

Des Moines, Iowa, Des Moines Art Center: **Miss Dixie Parker,** formerly on the staff of the Art Department of the University of Wisconsin, has assumed her duties as Assistant Director of Education.

Doylestown, Penna., Bucks County Historical Society: **Jack C. Potter** has been appointed Curator of the Society.

Indianapolis, Ind., John Herron Art Museum: **Curtis G. Coley** has been appointed Curator of Paintings and Prints.

Ithaca, New York, Cornell University, White Art Museum: **Richard A. Madigan,** formerly of the Corning Glass Center, has been appointed Director.

Los Angeles, Calif., Los Angeles County Museum: **David Keller Caldwell** has joined the staff of the Science Division as Curator of Marine Zoology. This position was formerly held by **Howard R. Hill.**

Newport News, Va., Mariners Museum: **Rear Admiral George J. Dufek,** USN (Ret.), has been appointed Director.

New York, N. Y., American Museum of Natural History: **Norman D. Newell** has been appointed Chairman and Curator of the Department of Fossil Invertebrates; **William K. Emerson** has been made Chairman and Assistant Curator of the Department of Living Invertebrates.

New York, N. Y., Metropolitan Museum of Art: **George E. Lund,** Auditor, retired after twenty-three years of service. **Thomas Henry McAdams,** Senior Photographer, retired after more than a half a century of service. **Gail A. Matson** has been appointed Supervisor of the Publications Department.

New York, N. Y., Museum of the City of New York: **Ralph R. Miller** has been appointed Director. He has served as Acting Director of the Museum since last February.

Oakland, California, Oakland Art Museum: **Peter Malone** has been appointed Museum Cataloguer.

Phoenix, Ariz., Phoenix Art Museum: **R. D. A. Puckle** has been appointed Assistant to the Director and Coordinator of Museum Activities. **Norma Jeffries** has been named Museum Registrar.

Portland, Ore., Portland Art Museum: **Rachael Griffin,** formerly Director of Education at the Portland Art Museum, has been appointed Curator. Mrs. Griffin succeeds **Francis J. Newton,** who was appointed Director of the Museum in June, 1960.

Santa Barbara, Calif., Santa Barbara Museum of Natural History: **Wilbur A. Davis** has taken a Research Fellowship at the University of Oregon, where he will continue to work on his Ph.D. in Anthropology. **Miss Caroline Gray,** Assistant to the Curator of Ornithology and Mammalogy, has resigned.

Vermillion, S. Dak., W. H. Over Museum: **Mrs. Joyce E. Arnold** became Secretary of the museum, replacing **Mrs. Lou Ella Finley. Robert Gant** and **Ross Oates** were appointed Museum Assistants.

Winston-Salem, N. C., Old Salem, Inc.: **Merritt C. Farrar** has been appointed Director of Publicity.

PERSONALS

Lowell Thelwell Coggeshall, a Vice President and Frederick H. Rowson Professor of Medicine at the University of Chicago, has been elected to the Board of Trustees of the Chicago Museum of Science and Industry.

William S. Dix, Librarian of Princeton University and Chairman of the U.S. National Commission for UNESCO, was elected to an additional one-year term as Chairman of the Commission.

Edward H. Fromm was recently reelected President of the Board of Directors of the Marathon County Wisc., Historical Society.

James C. Greenway, Jr. and **Gardner D. Stout** were recently elected to the Board of Trustees of the American Museum of Natural History in New York City. The following officers were also reelected: **Alexander M. White,** President; **Frederick M. Eaton, Robert G.**

Positions and Personnel

Page and **C. DeWolf Gibson,** Vice Presidents; **August Belmont,** Treasurer; and **Frederick M. Warburg,** Secretary.

David Britton Little was elected to honorary membership in the Harvard chapter of Phi Beta Kappa at the meeting of the Society held last June. Mr. Little, Secretary and Registrar of the Boston Museum of Fine Arts, has been on the staff of the museum since 1935, when he graduated from Harvard.

Philip M. Morgan was recently elected Chairman of the Board of Trustees of Old Sturbridge Village. **Frank O. Spinney,** Director, was elected President, and **Alexander J. Wall,** Assistant Director, was elected Vice President. **Sheridan J. Thorup** and **Walter H. Wheeler, Jr.** were newly elected to the Board for three-year terms. Trustees re-elected were **Dwight K. Bartlett, Esther Forbes, Albert W. Rice, Richard F. Treadway,** and **George B. Wells.**

Mrs. Charles S. Payson has been elected a Trustee of the Metropolitan Museum of Art in New York.

Wilbur D. Peat, Director of the John Herron Art Museum, Indianapolis, Indiana, has been elected President of the Midwest Museums Association.

Frederick L. Rath, Jr., was elected president of the American Association for State and Local History at the Association's annual meeting on September 2, in Iowa City. Mr. Rath is Vice-Director of the New York State Historical Association.

Frank Snell has recently been elected President of the Board of Trustees of the Phoenix Art Museum, Phoenix, Arizona.

DECEASED

Aubrey H. Mellinger, a member of the Board of Trustees of the Chicago Museum of Science and Industry since 1940, died recently.

Junius S. Morgan, President of the Board of Trustees and grandson of the founder of the Pierpont Morgan Library, New York City, died October 19.

Arthur W. Page, member of the Board of Trustees of the Pierpont Morgan Library, New York City, died September 6.

Rear Admiral E. W. Sylvester, USN (Retired), Director of the Mariners Museum, Newport News, Virginia, died August 4.

Miss Lucy M. Taggart, artist, Vice President, and Chairman of the Fine Arts Committee of the Art Association of Indianapolis, and John Herron Art School Committee member, died October 9.

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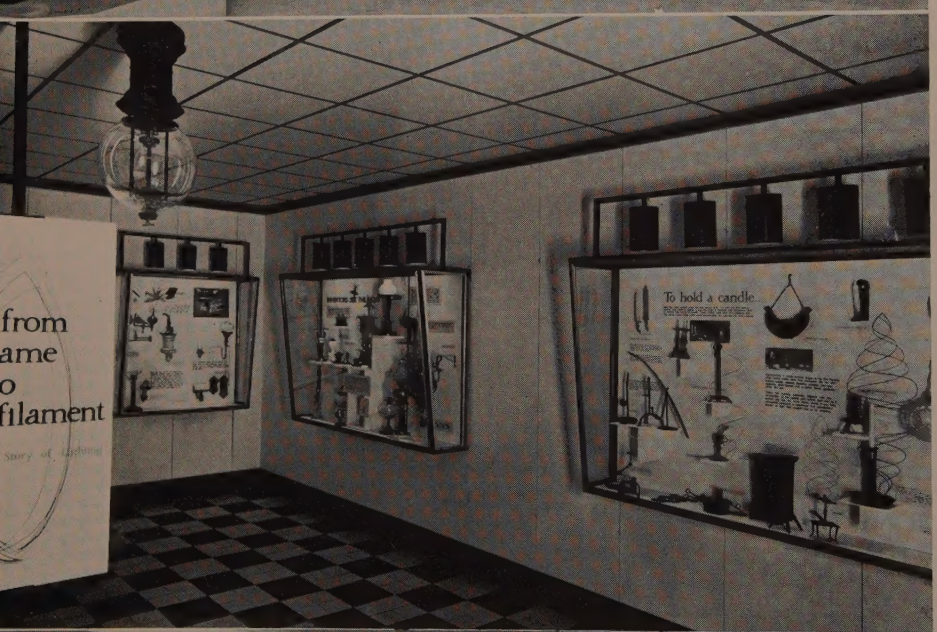

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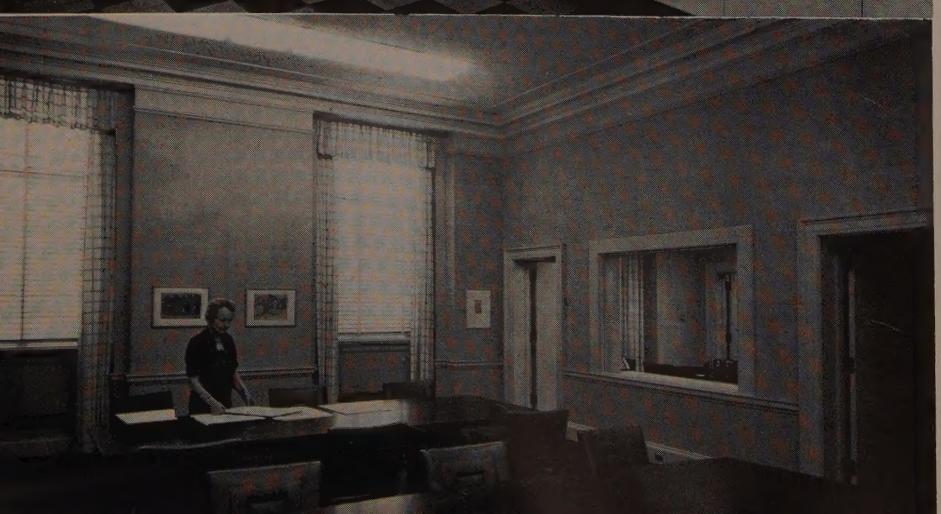

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HIGHLIGHTS

The Members' Room of the Art Institute of Chicago (1), planned and contributed by the Woman's Committee of the Museum, was opened this fall. The suite was planned as both a clubroom and a gallery of outstanding 20th Century interior design. To this end certain acknowledged masterpieces of contemporary furniture have been arranged in a simple setting enlivened by contrasting colors and textures, and enhanced by works of art from the Institute collections. Daniel Brenner was consulting architect for the project.

A 17th Century Dutch Kitchen (2) has been installed at the Museum of the City of New York as an interpretive exhibition. Representing a typical kitchen in a New Amsterdam town house of about 1660, the exhibition is divided into a series of panels, and is dominated by a simulated Dutch fireplace set with imported 17th Century blue and white tiles. The display was prepared under the direction of V. Isabelle Miller, Curator of the Costume, Silver, and Furniture Collections of the Museum.

The Stratford Lee Morton Room (3) in the new Science Building of the Museum of Science and Natural History in St. Louis, Missouri, is the first exhibition room to open in the former Charles Rice mansion. Its initial exhibition, *The Story of Light*, is shown in the photograph at left. The display was created by Charles Solt, Exhibits Designer of the Museum.

The Graphic Arts Study Room (4) at the National Gallery of Art in Washington, D.C., was opened recently for the use of scholars, students, and other interested persons. Conveniently adjoining are offices, an Exhibition Room, and a storeroom for the collection of graphic arts.

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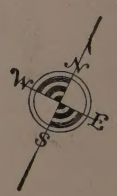

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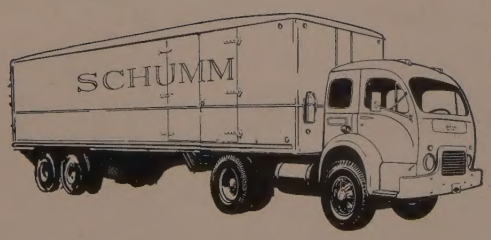

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